




DECEMBER
1902

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MODERN MUSIC NUMBER.
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VOL. XX.

PHILADELPHIA, PA., DECEMBER, 1902.

NO. 12

THE BEST LIVING COMPOSERS.

By HENRY T. FINCK.

In the eighteen years from 1797 to 1815 no fewer than nine of the most famous composers were born: Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, and Franz. A great master for every two years!

In face of such a remarkable fact we may feel inclined to join those who weep for the good old times; and yet, if we pause to reflect, we see that it would be foolish to weep. We know that the nine composers named were great masters, but their contemporaries, for the most part, did not know it. Consequently, is it not likely that the composers who are our contemporaries are greater than we suppose them to be, and that distance will lend enchantment to the view?

Scandinavia.

I feel quite certain that this is the case with some of the composers now living; Grieg, for instance. We all know how Schumann, who considered Chopin the most poetic musician of his time, had to fight the German critics, who sneered at him as a mere writer of drawing-room pieces. Grieg, "the Norwegian Chopin," as Hans von Bülow called him, has been similarly belittled because he has built no skyscraper symphonies or four-hour operas. How a Japanese artist who spends a year on a small vase would laugh at our esthetic barbarism! There is in the short piano-pieces and songs of Grieg more genius—more original melody,

harmony, rhythm—than in the most diaphanous German symphonies and operas, except those written by the very greatest masters. Grieg's melodies are not, as most persons suppose (because ignorant critics have told them so a hundred times), copies of Norwegian folk-songs; they are his own, as much as Chopin's are his own; and in harmony and modulation only Bach, Schubert, and Chopin are his peers. "The realm of harmony," he wrote to me a few years ago, "was always my life!"

Dr. Riemann remarks, in his recently published history of nineteenth-century music, that some of Grieg's songs "speak a tone-language reminding one of Schubert in his greatest moments." Grieg is the delight of our own America MacDowell, one of the most original of living composers, two of whose sonatas are dedicated to his Norwegian friend. The French Pugno, the Polish Paderewski, and the Scotch-French German d'Albert have also come under the influence of Grieg. Among these men there are two

or three who will hold a higher rank in the judgment of posterity than they do now.

Sinding is another Norwegian concerning whom most of us do not yet know enough to be able to justly rate him. I know that Anton Seidl esteemed him highly, and Grieg has written to me concerning him: "He has been accused of being too Wagnerian, but that, in my opinion, is a shallow judgment. In his songs in particular he is all Sinding. Especially inspired are his settings of Drachmann's poems. Lange-Müller and Sjögren also are extremely poetic

tend with now, and will have to contend with more and more. Hundreds of his would-be rivals, already ennobled by his astounding success as a pianist, cannot endure the thought of his being also recognized as a great composer. But they will have to make up their minds to it. His pianoforte pieces—among them the "Krokviak," as quaintly delighted as any Chopin mazurka—would alone assign him a high rank; but, like Liszt, he has done greater things in other fields. His "Polish Fantasia" revealed an astonishing gift for orchestral writing, and his "Marru" is not only the best first opera ever written by any master, but is an opera which I would rather hear for my pleasure than any written since "Carmen," excepting "Hänsel and Gretel."

While Paderewski and Grieg alone would suffice to uphold the musical fame of Poland and Norway, established by Chopin and Gade, there are others that cannot be dwelt on in a brief survey, but some of whom may at this very moment be engaged in some immortal task. It is absurd to suppose that music, the youngest and the most popular of the arts, should be already in its decline.

Bohemia.

At a recent series of concerts given in Vienna Oscar Nedbal conducted works by himself and five other Bohemian composers: Smetana, Dvorak, Suk, Forster, and Fiala. Bohemia has always been noted as a country in which a love of music was instinctive among all classes, but it is only in recent times that it has given birth to great composers; so there is no more occasion to speak of the "good old times" than there is in Scandinavia. Smetana, to be sure, died in 1884, but his music is only just beginning to be appreciated at its true value. The greatest of the Bohemians, Antonin Dvorak, is still living and doing some of his best work. Though not a song-writer *par excellence*, I found his "As My Dear Old Mother" good enough to be included in a collection of "Fifty Master-songs" which I have recently made. As a writer of chamber-music I cannot see wherein he is inferior to the great German masters, and his symphonies are certainly among the best written since Beethoven. In the art of delicate and rich orchestral coloring Dvorak, in my opinion, far surpasses Richard Strauss, who receives so much praise on this score. Dvorak is, like Liszt, a musical descendant of Schubert; but just as Liszt enriched European music with Hungarian rhythms and melody, so Dvorak has given it exotic charm and variety by making use of the wild and rapturous Bohemian rhythms. The importance of this matter will be better understood in the future, when Dvorak will seem bigger than he does to most of us.



SYMPHONY HALL, BOSTON, MASS.

(The Home of the Boston Symphony Orchestra.)

and refined song-writers, the first named suggesting his Danish origin, while the other is more cosmopolitan."

Poland.

It is unusual for a great composer to speak in such complimentary terms of living colleagues. Niecks doubts "very much whether a musician could be so instance whose sympathies were narrower than those of Chopin." Wagner apparently could not discover merit in any of his contemporaries except Liszt and Franz. Rubinstein declared bluntly that music ended with Chopin. In the case of Wagner, ignorance was the chief source of his skepticism; he had neither the will nor the inclination to acquaint himself with what was being written by others. In Rubinstein's case jealousy of more successful rival composers (especially Wagner) inspired his Mephistophelian attitude. Professional jealousy is what one of the most promising of the younger composers, Paderewski, has to con-

Russia.

Russia lost the two greatest of her composers almost a decade ago—Tchaikowsky in 1893 and Rubinstein in the following year; but we may claim them as of our time rather than of the past, so far as their influence is concerned. And there are others. Rimsky-Korsakoff is, I am told, considered by so great an authority as Theodore Thomas, superior even to Tchaikowsky and Rubinstein. He certainly is more national, more of a genuine Russian, less cosmopolitan; and the same is true of some of the other Russians of the new school. This Russian school is not based on Wagner, like the new schools in other countries, but on Russian folk-song and on Liszt. In harmonic daring the Russians go even beyond Liszt. Conservatives stand aghast at the barbaric rudeness and splendor of much of this music, but the public is apt to like it, and that settles the point, no matter how slow the critics may be in joining the procession. It is necessary to read the reminiscences of Rubinstein to realize that musical culture and musical genius were almost unknown in Russia in the "good old times"; in fact, until about half a century ago.

Rubinstein's own compositions have not yet received the honor they deserve because of their spontaneous melody. Tchaikowsky, on the other hand, is becoming more popular every year. In London concert-halls Wagner alone is ahead of him. Concerning the leaders of the national Russian school (which was founded by Glinski) the eminent French composer Alfred Bruneau has an interesting article in the *Revue de Paris* of September 18th, in which, among other things, he points out the remarkable fact that Moussorgski, Balakireff, César Cui, Rimsky-Korsakoff, and Glazounoff, instead of tearing each other to pieces, like composers in other countries, have been, for a quarter of a century, the best of friends, united in a common cause.

Hungary.

While the Russians are to a considerable extent followers of Liszt, that great man—whose triumph as a composer has come at last—has not yet had a successor in his native Hungary, unless Dohnányi should prove such. Dr. William Mason esteems him highly—more highly, I confess, than I do. Goldmark, to be sure, is still living, and has a new opera in rehearsal. But, while Goldmark was born in Hungary, he belongs musically rather to the German school; he is a sort of German orientalist. It was Wagner who called Vienna a "half-Asiatic" city. While Goldmark's symphonies have faded, his overtures and some of his operas will long continue to interest music-lovers.

A few days ago I received a visit from Rubin Goldmark, a nephew of the composer. Having regained his health at Denver, he has returned to live in New York. His "Hilavata," played by the Boston Symphony Orchestra a few years ago, gave me the impression that he may rise to as high a rank as his uncle Karl.

Germany.

Germany is still divided into Kingdoms, but musically speaking there seems to be an interregnum. The Kings are dead, and while there are many princes ready to ascend the thrones, their claims are not generally recognized. Still, it is quite possible that the next generation will wonder at our obtuseness (as we wonder at our predecessors') for not recognizing the crown princes in the realms of opera, orchestral music, song, and so on.

A noisy band of enthusiasts—almost as noisy as their hero's works—is trying hard to persuade the world that Richard Strauss is not only greater than Johann Strauss, but greater than Liszt and Wagner. Strauss has, indeed, written some charming songs, and very effective symphonic poems (his opera I have not heard); but unless his melodic faculty undergoes a change into something as rich and strange as his harmonies, the claims of his fiery champions will hardly be upheld by posterity.

While Richard Strauss was at first a follower of Brahms, but subsequently became an extreme disciple

of Liszt and Wagner, the man who ranks next in prominence among living German composers, Humperdinck, belongs entirely to the Wagner school. The extraordinary success of his "Hänsel and Gretel" was due to his admirable presentation of that German folk-tale in Wagnerian colors. But he is far from being a mere imitator. There is in that opera a splendid originality and a genuine dramatic gift. Perhaps it would have been better for the cause of German opera if "Hänsel and Gretel" had not made Humperdinck a rich man. In the nine years since its production he has rested on his laurels. But perhaps his new score, "Cinderella," now in rehearsal in several German cities, will be a forward step. I sincerely hope so, as I see little good in the other German opera-composers of the time, though, to be sure, my experience is limited, and my faith in German critics not very strong.

Among the more prominent Austrian and German composers of the immediate past or present with whose works we are insufficiently acquainted in this country are Bruckner, Hugo Wolf, Burgert, Kistler, Sommer, Nicodé, Draeseke, Weingartner, Mahler, Schillings, Siegfried Wagner, Becker, Huber, Gätz, Brüll, Cornelius, Nessler, Heuberger, Thullier, Fielitz, and many others. Most of these will ultimately be



WILHELM GERIQUE.
(Conductor of the Boston Symphony Orchestra.)

ranked, I fear, below Kirchner, Raff, Bargiel, Reinecke, Rheinberger, and Bruch, whose day is already past, in some cases unjustly so.

There are some who believe that Brahms, who is now a power in Germany and England, will also soon be forgotten, while others feel sure he will live with the immortals. Mention may also be made here of that strange cosmopolite, Eugène d'Albert, whose French father was born in Germany, to which country also one of his grandmothers belonged, while he himself was educated in England. I have heard some say that as an opera-composer he has failed in Germany four times since 1893.

Italy.

In Italy, as in Germany, there is an interregnum. Verdi is dead and has no successor. Mascagni has, indeed, been officially proclaimed his equal in native city, Livorno; but we have had some opportunity to satisfy ourselves that he is very far from equalling Verdi. He is a better musician than Leoncavallo, but inferior to Puccini and Giordano. Puccini comes nearer to Verdi than any other writer of the

"young Italian school." As a master of harmony and orchestration he is even superior to Verdi; but he lacks his melodic faculty. We are beginning to see that even Wagner's success has been due chiefly to his inexhaustible supply of original melody. In abolishing florid arias and set numbers, and in making more artistic use of the orchestra, all the Italians are following Wagner; but as his operas are now the fashion in Italy, the composers cannot copy his melodies or modulations without being detected as plagiarists. Puccini's "Mefistofele," if Wagnerian, is a splendid opera, and I hope we shall all live to hear his "Nero."

France.

Notwithstanding the efforts of Liszt's friend Spandau and a few others, the world of music in Italy remains synonymous with opera. Not so in France. True, if we look at the famous French composers, from Berlioz to the present day—Auber, Thomas, Gounod, Bizet, Meyer, Massenet, Saint-Saëns, Lalo, Godard, Bruneau, Dèbils, Dubois, Chabrier, Charpentier—we find that all were opera-composers, most of them pre-eminently so; still, other branches of music have been cultivated, too. This is notably true in the case of Saint-Saëns, who has not only written good operas, but symphonic and chamber-music ranking with the best modern German products. His symphonic poems are models of program-music, and there is more thought, and food for thought, in his symphonies than most of us are yet aware of. If he has not Berlioz's orchestral virtuosity, he has more scholarship and infinitely more ideas. In Parisian concert programs much space is also given at present to César Franck, a representative of the Liszt-Berlioz school, and to his pupil, Vincent d'Indy.

England and America.

Excellent surveys of the present condition of music in England and America have been made by J. A. Fuller Maitland in his "English Music in the Nineteenth Century" and Rupert Hughes in his "Contemporary American Composers." Mr. Maitland doubtless claims too much when he declares concerning the "Leaders of the English Renaissance"—MacKenzie, Parry, Goring Thomas, Coven, and Stanford—that these five "can be compared with any school that the world of music has seen," and that they have "at least as much originality of invention as the Russians"; but he is right in maintaining that in a thousand ways the English atmosphere is now more favorable to native talent than it was a century ago.

If Mr. Hughes is also somewhat oversanguine in his estimate of American composers (the minor ones, at any rate), this is better than if he underestimated them. He does not say too much, however, concerning John K. Paine (the first really great academic composer this country has produced), Edward Macdowell (who has no superior in Europe as a writer of songs and pianoforte pieces), Edgar Kelley, George Chadwick, Horatio Parker, Arthur Nesbit, Arthur Foote, H. H. Husa, and some others of our more prominent composers. Several of those here named have already made considerable headway in Europe, and they will succeed in this direction more and more as they cease imitating foreign music and become Americanists.

The Future.

The future of music in this country ought to, and perhaps will, lie largely in the hands of our own composers. What that music of the future will be like, it would be rash to prophesy. Personally I am convinced that our writers will cultivate chiefly the "musical short story": the song and the opera, giving up symphonies and sonatas; and I have given my reasons for this belief in the October number of *The Forum*. I also believe that instrumental music will be more and more closely allied with poetry, as in the "Woodland Sketches" and "Sea Pieces" of Macdowell. New instruments will be added to the orchestra, and medieval ones revived. The old church-modes will be used to a considerable extent to give piquancy to harmony and to intensify the agony of our minor mode. All that is good in folk-songs will be absorbed in the world's art-music.

THE ETUDE
THE PERENNIAL ROMANTICISM.

By W. J. HENDERSON.

[In a consideration of music as it exists to-day we must take note of the presence of the phase known as romanticism, which is to many persons, perhaps, little more than a mere phrase. Romanticism is more than a form of expression, it is, as Mr. Henderson says, a force, and a movement, an impulse clearly brings out, for a moment, an impulse of the esthetic nature. To appreciate it clearly in music is not a matter of analysis, as is in part, at least, the case with the old classic forms. An understanding of the romantic in music grows from a feeling of a certain something in music, a "message," as Mr. Henderson says in one place. We trust that this exposition of the subject will assist many of our readers to understand the difference between the romantic and the classic.—EDITOR.]

Classic and Romantic as Applied to Music.

It is hardly necessary to remind students of music that the terms "classic" and "romantic" have special meanings as applied to the tone-art. The classic works are those in the great forms molded by the genius of the masters of the eighteenth century, whose work was, in a large measure, that of explorers into the field of musical architecture. The romantic compositions were written later by masters who proclaimed that the form must be subservient to the content and must be altered to meet the demands of emotional utterance. The romanticists gave us the symphony in one piece, as in the case of Schumann's in D-minor; the symphonic poem, based upon the postulate that there is no break between any two successive emotional states; and the concerto, employing the device of community of theme in the various movements.

In the field of the lyric drama the romantic movement, which took its rise with Weber, led directly to the music dramas of Wagner and the operas of the young Italian school, in which all the formulas of the Neapolitan masters have been abolished. In the field of song the romantic movement burst into full flight with Schubert's "Gretchen am Spinnrade" and "Erl-König," and made the old strophic form almost a thing of the past.

The Distinction Lies in the Purpose.

If there is any distinction between classicism and romanticism in music it certainly is in the point of view, in the purpose. The aim of Haydn and Mozart in their symphonies and their quartets was to write beautiful music, beautiful in itself, in its thematic material, and in the method of development. To such music is applicable Hanslick's appellation of "arabesques of sound." The deep tones of human passion do not sound in these works. There is no attempt to make the symphony or the quartet utter a message. All is for chaste and transparent artistic beauty of form. Grace and sunshine and happiness prevail. Neither Mozart nor Haydn ever rose to the heights of tragedy. Neither dreamed of becoming, like Beethoven, a seer and a prophet. Not even in their wildest imaginings could they have conceived the possibility of music's following the literary path of those toward the hospital and the insane asylum.

Romantic Principle Not New.

But it is wholly a mistake to suppose that the romantic principle was a new thing in music at the beginning of the nineteenth century. It was there always. It was from the beginning the impulse of progress, just as the classic feeling—the feeling for pure beauty and perfect form—was the conserving force. What led to the development of the art of descent? Nothing in the world but a desire to escape a narrow and confining form so as to acquire more beauty of sound. From that impulse grew the great schools of medieval contrapuntists, whose masters were continually laboring to develop a more

highly organized musical method. Their aim was beauty, merely external and pleasing solely to the ear, but none the less beauty. Their struggle lasts for centuries, for the reason that they had to manufacture the materials of their art.

With the advent of the famous Josquin des Prés (1480-1521) a large stride forward was made. Des Prés found a mass of material ready to his hand. A fairly well developed system of musical law was extant. He was not compelled to discover laws; he used those laid down by his forerunners. He wrote with freedom, and the result was an outpour of musical sweetness which amazed the world of his time. What followed? A little later we find composers turning their attention to the imitation of externals, to picturing movement and sound in music. Jeannequin wrote his "Cries of Paris," his "Battle." Others made sound-pictures, or rather photographs. The romantic



VICTOR HERBERT.
(Conductor of the Pittsburgh Symphony Orchestra.)

impulse, the impulse of progress in music, was at its work.

At the close of the fifteenth century came the completion of the cycle. With the music of Orlando Lasso and Palestrina music entered upon the achievement of expression. As yet the note of human passion had not been sounded. As yet the deep significance of the contrast between major and minor had not been learned, nor the potency of crashing dissonances, nor the eloquence of varied rhythm. Dialectic harmony, the ecclesiastic modes, broad and stately movement were the elements of music. For up to this time the aim of composers had been to build up a grand choral service for the Roman church, and in the music of Palestrina and Lasso the perfect expression of religious exaltation was attained. The feeling of the music is that of the cathedral: rapt, passionless, ethereal.

But now began the development of opera and of independent instrumental music. Again composers had to manufacture materials. For a time they contented themselves with adapting to instrumental performance the methods and manner of medieval church

counterpoint, and when Italy had advanced beyond this stage Germany clung to it till she left as the mighty figures of Bach. Meanwhile the monophonic style of writing had been born, and instrumental composers set out along the path which led to the organization of the sonata form. Step by step they repeated the labors of the fathers of music. True, they had not to devise harmony and counterpoint, but they did have to build from the very foundations a form.

Romantic Impulse Seeking for Expression.

All the time the romantic impulse was working among them, and driving them to seek for methods of expression. But it was inevitable that at first they should not go beyond simple external beauty. It was in the nature of music that they must find that, just as the early contrapuntists did, before they could begin to utter their inner lives. But no sooner had Haydn settled apparently for all time the sonata form than Beethoven, finding it ready to his hand, broke away from its rigid outline in order to make it say what he wished to say. In the G-major and E-flat piano concertos, in his fifth symphony, in several sonatas he joined movements to prevent interruption of the sequence of mood-pictures.

As the early fathers in the final period of the development of their art arrived at the expression of religious contemplation, so the instrumental masters at length reach the expression of human emotion. With the aid of text the opera-composers had already made music illustrative of the passion, the tragedy of human life. Borrowing their musical vocabulary and vastly enriching it, the instrumental composers sought to make absolute music the complete speech of emotion.

Future of the Romantic Movement.

It is the extreme advance of this movement that we speak of as romanticism in music; but plainly the romantic impulse has never been absent from the art. It is the impulse which has continually pushed music onward. The question naturally arises: Will the operation of the romantic principle drive the classic or formal principle out of music? Or will the two reconcile themselves? Undoubtedly the latter will be the case. No matter how they have striven, the ultraromantic writers have not been able to command without employing definite musical subjects, methods of musical development founded on that of the first-movement form, the building of climaxes in manners established by the classicists, and the systematic and lucid repetition of musical ideas.

They cannot avoid these things because they are demanded by the fundamental forms of musical form, and in music, as has often been said, form is the first manifestation of law. The romanticists may alter the relative positions of the component parts of the old symphonic form, and thus produce forms which are externally novel, but they cannot abolish the component parts themselves. Those are fundamental, just as the subject and the answer and the counter-subject are in the contrapuntal forms. New ideas in harmony will come, and doubtless future generations will admire combinations which are now intolerable. Melodic style will change, as it has changed within the memory of those now living. But the laws of form are elementary, and because of that the romantic impulse will never carry music into regions from which those laws can be excluded.

On every day part of their morning service shall be a song in honor of the hero whose birthday it is; and part of their evening service a song of triumph for the fair death of one whose death-day it is; and in their first lesson they shall be taught the great purpose of music, which is to say a thing that you mean deeply, in the strongest and clearest possible way; and they shall never be taught to sing what they do not mean. They shall be able to sing merrily when they are happy, and earnestly when they are sad; but they shall find no mirth in mockery or obsequy, neither shall they waste and profane their hearts with artificial sorrow.—John Ruskin.

Music as it Exists in the United States: A General View.

By W. S. B. MATHEWS.

To one looking over the field of music, including other countries as well as our own, the art seems just now to be in a sort of lull, in which creative work of the first class is not being produced, although a great deal of progress is being made in understanding the best work of the past. The increase in attention to music of the highest class is most gratifying, the world over. In Europe not only do the opera-houses give well-arranged performances of the best of the established repertory, but new works are brought out with a liberality remarkable, considering the unthankful nature of such an undertaking.

Striving for Bigness.

All the composers of opera since Wagner seem suffering from what might be called *megatherianism*—or hankering after bigness. An important orchestral work is first of all long; then it is scored for the largest kind of orchestra, and it must be full of passages in which an unheard of number of themes are combined, and an unprecedented variety of instruments are doing their utmost to create an impossible confusion of sound, which it would be improper to denominate symphony. (It is in the line of the returning anglers from a summer vacation; each tries to outvie the fish-stories of his predecessor.) Opera shares this disease. Wagner set the key, and unless a young man can imagine to himself that he has out-Wagnered the "Götterdämmerung" in the fluency of theme-combination, he has failed to arrive. Hence to produce a really pretentious new opera costs a prodigious pile of money, and an even greater expenditure of human labor in learning and singing it. Meanwhile the public has observed the diligent quarrel-of-century advertising of the Wagnerian works, and they form the staple of repertory in all the leading opera-houses. It would seem as if the rage for magnitude had about reached its limits. But in art predilection is at owner's risk; therefore we forbear.

Why the United States Has Not Produced a Master-Composer.

It is not to be wondered at that our own country has not yet produced a composer accepted as the equal of the great gifted and selected names from the European musical pantheon. A composer is not made off-hand by sending a boy to a music-school. Else the world would be overrun with the guild. It takes about ten generations of ancestors, all musical, to achieve a composer of the first class; at least it was by this road that Bach and Beethoven came, while Mozart and many others had musical parentage. The latest great master of musical structure, Johannes Brahms, was the son of a musician, and I know not how much farther back the line ran. Our most brilliant

virtuoso composer, Richard Strauss, is the son of a musician, brought up from childhood to the trade. That it still remains a question whether with all his mighty technique Richard Strauss has anything of world-importance to say is not the fault of his training.

We have in America at least one composer of world-rank, Mr. John Philip Sousa. He has not perpetrated many symphonies, and the attempts he has made in this direction are by no means such as to cause regret at their small number; but in his own specialty of lightly-moved, highly-rhythmic, spirited music, in the folks-tone, he has not only caught the ear of his own country completely, but that of the whole world as well. This is something. The world is full of band-masters whose compositions fill many of our music-scores; yet Sousa holds rank as a



SYMPHONY HALL (INTERIOR), BOSTON, MASS.

prince among them, and by common consent of the governed as well.

Song-Composition in the United States.

It is not to be overlooked that in the opinion of many singers America has produced some of the most beautiful art-songs of late times. We have not had as yet any born melodist, like Schubert; but the stress of song has changed from melody, where Schubert placed it, to harmony, in which Schubert was a prophet without knowing it; and the art of working up a splendid climax by means of highly impassioned or none excel our own American composer, Mr. George W. Chadwick. He has, indeed, had the good luck to lyric writer, Mr. Arlo Bates, whose "Told in the Gates" is a monumental collection of highly impassioned, picturesque, and eminently musical poems. Another Bostonian, Arthur Foote, has also written

most beautiful songs; and Mrs. Beach and Margaret Lang have not been far behind.

Thus it appears that in the line in which a composer has a chance to acquire experience and to educate his ear by hearing his own things done well, while the ink is still wet upon the paper, the province of song, our writers show magnificent advances over anything to be seen previous to this existing generation. Genius is liable to crop out in very unexpected places. Not long ago I had the pleasure of examining a set of songs by a young composer who has been for several years a protégé of Mrs. Jessie L. Gayer, and hailing from an inland town, where symphony concerts do not flourish and music-schools formerly neglected to educate. I found musical and structural talent of extremely high order, mastery in delineating a mood by means of music. Is it not something that a remote provincial town should produce a young musician with an idealism and ambition like this? Does it not indicate something in the atmosphere out of which a great musical development will arise?

Possibilities in Orchestral Work.

Personally it does not particularly distress me that as yet no one of our young Americans has written a great symphony. Yes, I know, they have written the

"great" all right; but not the symphony. The orchestra is not an instrument for a youngster to master out of hand. And, owing to the tight rein our musical unions keep on us, we are not likely for a long time to have any young American conducting at the age of twelve or fifteen, which was the way in which Beethoven got his technique. The German musician in this country, humble enough in his own, does not regard favorably the musical aspirations of even his own American pupils. Eventually he will die. Then a young American pupil will take his place. And so eventually there will come up a real production of orchestral music as full of life and idealism as Sousa's marches are of their own peculiar flavor.

Once nicely admitted to the pantheon, we have reason to hope that the souls of our foreign masters will do us the justice to admit that Americans will not begrudge us so much.

Musical Instruction in the United States.

We are in the habit, at least I am, of claiming that musical training is better in this country than in Europe. Perhaps it is, and perhaps it is not. Very good debaters might find something to say on both sides. While we recognize in America teaching too much tradition and too little recognition of individuality, perhaps we have among our private teachers too much of both. Our schools are as nearly as possible German schools, which show better qualities, I fancy, only through a slightly more elastic administration. We certainly have some teachers of high grade in all the large schools. With such men as Chadwick at the head of a conservatory in Boston, van der Stucken in Cincinnati, Sternberg in Philadelphia, high professional ideals ought to prevail. Unfortunately the supply of first-class musicians does

not seem to hold out for uses in the larger cities like New York and Chicago. But it is safe to say that any young American desiring a musical education can acquire a really good and thorough one in the United States. Doubtless thousands of pupils are studying with teachers who are not now and never will be good musicians. Assuredly, but some of these non-musicians are women with lovely ideals and a great deal of good sense; and over their graves ought to be put the famous Western epitaph:

"She done her level best."

They discover talent now and then, and take pride in developing it up to the very best suggestions they can get.

Women's Clubs.

I am not so full of satisfaction with our women's clubs, and especially the musical clubs, because I think they run to a certain amateur favor, and to social fripperies, to the neglect of real culture. Yet, when so many are gathered together into a co-operative work in the name of music, it stands to reason that though the work as a whole, even in any one club, may not measure up to the desired standard, a vast amount of good suggestion and encouragement must come out. If you kindle even a gentle fire and keep it burning long enough, the temperature of the immediate neighborhood is bound to show it eventually.

American Singers.

At least one thing we may claim as Americans. Our singers can sing higher and stay up longer and come down softer and more like snow-flakes than any other singers in the world. Our girls have exquisite voices, whose fine timbre is the delight of the great singing teachers of the world. Occasionally one of these almighty virtuosi acquires a medium register, and takes her stand in the highest ranks of world singers. Remember Albani, Nordica, Kames, Zelle de Luzan, Ellen Bach Yaw, and a lot of new ones, whose names do not at the moment occur to me. Also our men are artists. Think of Whitney, Charles R. Adams, Hishpan, Charles W. Clarke, and the like. We might almost claim Campanari, so long has he been in America.

Higher Musical Culture.

There is even a taste for reading about music, which fact is shown by the large circulation of a number of musical journals. Serious books rejected by publishers turned out to have a circulation for ten, even twenty, years where a preliminary count of noses did not betray a single buyer. It is a great country we are living in; and music is the art of our time.

It might be claimed that too little of the really great music is practiced by our young students, curiously enough, least of all by our singers, where assistance is not in anyway necessary, for the songs of Schumann, Schubert, and the other great writers are no more difficult than many that we sing. In instrumental music the question of difficulty cuts a large figure, very few students regularly rising above the sixth grade of ability as pianists, excepting here and there a talented girl. And it is also true that our students in literature do not all spend most of their time with Shakespeare and the others of the first class. But the tendency is to improve in this respect, and, after all, the musical clubs are doing a good deal to help. They create demand for samples of the works of the great ones. Hence there is a tendency for the repertoires of our best pianists even in small places to fall into the same lines as those of the great virtuosi. And so the standard is all the time becoming higher.

Personally, I believe that music has not yet got its maturity. I believe that its mission is to set in motion the entire fantasia of the subconscious mind of man in its most universal and all-comprehending scope; and that so long as men live will this ethereal soul-picturing in tones and time go on and become more and more highly prized. And as this is by its nature a universal language, the question whether the greatest masterpieces are written in one country or another has only a local importance.

Choral Societies as a Factor in Musical Progress.

By F. W. WODELL.

[We have repeatedly urged, in THE ETUDE, the formation of musical societies in all towns, the members making it their duty, as well as a privilege, to foster musical interests in every possible way. One branch of work that is always feasible is the choral society, whose concerts, developing later into the musical festival, offer a splendid means for bringing and keeping musical work before the public. We urge some teacher in every town that does not support a choral society, to study Mr. Wodell's suggestions and put them into practice.—EDITOR.]

The study and performance of good choral compositions, under competent leadership, makes for musical righteousness, for the culture and refinement of the individual, and, through him, of the community. For this reason musicians, philanthropists, and religionists should interest themselves, in a practical way, in the formation of choral organizations.

Instrumentalists, as a rule, take but little interest in vocal music. This is an error. The best way in which one may come to really know choral music is to take part as a singer in its repeated and thorough rehearsal. The best instrumental teachers recognize the value, to their pupils, of the study and practice of singing. Through choral singing the instrumentalist may gain in musicianship and acquire a feeling for the "singing style" in delivery. The instrumentalist should therefore take an active part in the formation and work of the choral society.

Singers, encouraged by short-sighted vocal teachers, sometimes sneer at "singing in chorus." Some vocal pupils, of course, are not sufficiently advanced, technically, to sing in chorus without detriment to the quality of the work of the chorus—and harm to their voices. But, if it is safe for the vocalist to sing a solo, there is no reason why he should not sing in a chorus, while there are several good reasons for his doing so. Of course, it is understood that his teacher has been wise enough to instruct him to use his voice in the same way—with the same care—when singing in quartet or chorus, as in solo singing. The skillful choral conductor will never allow his singers to force their voices, because he knows that forcing spoils the quality of tone. Many of the world's great soloists have come from the ranks of the chorus.

The choral society promotes social intercourse under the most favorable conditions. Envy and jealousy are to be found wherever men are thrown together. But, after all, the exercise of the gift of song in company with others of like purpose and enthusiasm in the study and practice of choral music tends to draw out the better nature—to promote good fellowship.

More persons are musically prepared to join a vocal organization than are ready to play an instrumental organization or to practice with an orchestra. The choral club or society is therefore the most available means for working up an interest in good music. The music-club of piano and orchestral instrument players is a subsequent, and in certain cases a consequent, step. Sometimes material for both is obtainable. The singing class and choral society prepare a public for the giver of instrumental concerts.

The taste for music developed through the choral society is certain to send pupils to the vocal teacher's studio. Hence the teacher of singing should give his support to the choral-club movement.

As to organization: It is much better to attempt little at first, and work up to larger things, than to begin upon so grand a scale that it is certain to be very difficult to sustain the enterprise after the days of enthusiasm over a new thing have passed. Newspapers have a shrewd saying that it is a poor policy to start a nine-column paper in a six-column town. A six-column paper in a six-column town fits the case, and may be made effective in promoting the growth of the town and its own prosperity at the same time. So with the choral organization. A

dozen genuine music-lovers, anxious to learn, in the hands of the right leader, is material enough with which to build, in the course of time, an effective musical society. Very much depends upon the quality of the leadership. Its chief characteristics must be usefulness, combined with an enthusiasm love for choral music. This will mean a burning desire to make disciples—to bring others to love it also. It is this spirit which triumphs over the many obstacles certain to be placed in the way of the organizer and leader of a choral society. Some degree of musical knowledge and skill is assumed. But usefulness and enthusiasm are primary requisites for success in the leadership of a choral organization.

In some places a practical plan for setting on foot a scheme having for its ultimate object the establishment of an oratorio society would be the organization of as large a class in sight-singing as possible. This, if well taught and properly managed, could be expected to furnish material for a glee or choral club, and later on for an oratorio society. In most communities there is a lack of male voices for chorus-singing. The male quartet, however, is generally popular. A skillful voice-trainer who desires to organize an oratorio society but lacks material, might find it work well to organize and train, as quartets, such male voices as he could get. After these had done some study and singing they might be combined in a concert program. The second season a ladies' auxiliary might be formed and trained alone, and the male voice club-work continued. Toward the end of that season the conductor should find in these two organizations, when combined, material for a performance of an oratorio. The unselfish, enthusiastic choral leader can usually discover sufficient material even in the smallest towns and cities for at least a choral club. In the large cities, where there is so much in the form of entertainment offered the young people, and where the money-grabbing spirit is so strong and widespread, it is more difficult, as a rule, to organize efficient choral bodies than in smaller places. Each large city in this country has its chorus or choruses doing more or less effective work, but in a metropolis the choral society does not mean so much to the singer as it does in towns and lesser cities, and the interest in its work is not so general. Yet many more city people can be interested in choral work than might be imagined.

The success of the People's Singing Classes and People's Choral Unions of New York and Boston shows what can be done in creating a more general interest in and love for good choral music on the part of dwellers in the cities. It is to be hoped, for the sake of the cause of music, and of the general culture of our people, that this movement will spread to all sections of the country. The teachers give their services; there are no paid officers. The members, however, are not pauperized. Each pays ten cents per session as his proportion of the cost of hall-rent, music, and other incidentals. The choral union, composed of graduates from the singing classes, gives public concerts, which are expected to pay for themselves.

That which costs people nothing is generally valued at what is paid for it. Plans for organization of a choral body ought, therefore, always to include some provision whereby the active members shall meet at least a part of the expense. A detailed plan for the organization of a choral society is given in "Choir and Chorus Conducting" by the writer of this article. Whatever plan is adopted, its success will largely depend upon the usefulness, enthusiasm, and patience of those who are at the head of the movement. The formation and carrying on of choral clubs and societies is, however, a work well worth the doing, as contributing to the development of a love for good music among our people, and to the happiness and uplift of a large class in the community.

What the Pedagogues Have Done for Modern Music.

By CONSTANTIN VON STERNBERG.

THERE is one phase in modern music-making which is seldom estimated at its true worth and merit. The development of technique, the abandonment of a lot of useless ballast in the shape of rules and doctrines, and many similar matters—they are continuously brought into public notice. And as for mechanical contrivances, devices, systems, charts, they are launched nowadays by commercial methods, and hence not likely to be overlooked by the public. There is, however, a finer, higher phase in pedagogy, one which touches intimately upon philosophy, and this phase is scarcely honored in proportion to its far-reaching value: it is the *analytical mode of research* which the greater pedagogues of the last half-century have applied to purely *aesthetic matters* in the art of music-making.

The Old Idea of Genius.

Let us remember that formerly—even as recently as forty years ago—the general conception of the term "genius" was very vague and hazy, being regarded as a mysterious, metaphysical, occult faculty. It was looked upon with much the same awe as was the force called electricity before Leyden, Volta, Amperé, and Franklin had demonstrated its manageability. As lightning was at one time taken for an utterance of Divine wrath, so were certain achievements of genius—at a much later period—taken for the bestowals of Divine favor upon some specially selected individual: achievements utterly unattainable to all others and absolutely inimitable—as it was thought.

The world's view of genius has changed since. It has risen to a higher conception. It has analyzed genius and taken into account the laws of evolution, of heredity, the power of environment and circumstance and their bearing upon the formation of genius. It has recognized: that the mere handiwork in the production of certain effects is *not* a divinely insured monopoly of genius (I am not speaking of their invention here, but of their production); that these effects are *not* due to any occult power; that they are *not* "absolutely inimitable and totally unattainable" to anyone else. We recognize today that in the invention of new tonal effects genius simply adds a new word to the vocabulary of musical expression, and that this word, once sanctioned by authority and public favor, may and can be used by all who take the trouble of learning it.

True, genius has not yet been defined. Neither has electricity. Still, we did not wait for the useless—definition of electricity, but went right on applying and employing its power. And just so it was with the achievements of

Reproductive Genius.

As a lad of 12 years, when I entered the Leipzig Conservatory, I met a good many elderly persons who had heard Hummel play, and Chopin, and Mendelssohn, and Kalkbrenner, and others who died before my time. Ah, how well I remember the illogical and enthusiastic reveries of these elderly people over this or that detail in the playing of these masters. And when I asked how it was done, the advice of such good people—if you please—usually started with the encouraging words: "Oh, my dear boy, there's no use

in your trying to do that; it's genius, you know! Even Mendelssohn—yes, even Mendelssohn—could not imitate certain effects of Chopin's."

"—did he ever try?"

"Of course he did, for he admired Chopin's playing very much."

"—well, but Mendelssohn was himself a genius, was he not? And, if genius couldn't do it, where is its superiority?"

"Oh, fie, you wicked boy! You are a heretic. You ought to be disciplined. You ought—" and so forth and so on. Such was usually the net result of my inquiries.

An Incident in Moscheles' Teaching.

I well remember how one day Moscheles played in the course of a certain piece a succession of full and widely stretched chords, and how we boys marveled at the perfect legato he produced by what is now called "finger-polling" and which was at that time not known. He, a consummate master of the piano,



MUSIC HALL, CINCINNATI, OHIO.

(Home of the Festival Concerts.)

produced this legato *intuitively*, for when—after many failures—we asked him how to manage the pedal in such cases, the dear old gentleman doubtfully raised his eyebrows and said, with an expression of sincere regret upon his venerable face:

"Ah, my friends, that cannot be told, I fear! I do it, you hear it; but I cannot say how I do it. No, I cannot. It is in my nature, I think,—in my feelings; well—I suppose there always will be some few things reserved for masters."

There! And with this lucid information (!) I went home. Soon I started experimenting, however, for that beautiful effect remained in my mind. I began by recalling to my imagination as perfectly as possible the tone-picture, and then tried to reproduce it by whatever means I could think of. I toyed with the keys, with the pedal, with the two combined, with the fingers, with the foot, leaned the body forward, leaned thus kept on trying for several long, tedious, dismal days without any appreciable result beyond a mere suspicion. Then, in the next lesson, I coaxed the master to play that piece again. "Merely because it was so beautiful," Now, he loved nothing better than to play in his lessons, and when he came to those chords, like a pointer-dog I watched his foot, found my suspicion verified, and returned home with fresh hopes and a firm resolution to try again.

To my unspeakable joy I produced the very self-same legato, and in the following lesson I showed off with it, proud as a peacock. Would you believe it? The dear old master laid his hand upon my shoulder, regarded me lovingly, and in a voice trembling with emotion said: "You have unusual talent, my boy, thank God for it!"

So far, so good. But, the other boys asked me how I did it, and when I had shown them how easy it was, they all did it just as well as I and—my *unusual talent?* where was it? "For had the whole class suddenly grown *unusually talented?*"

Modern Pedagogics versus Old Idea of Genius.

This episode was but one of a great many of similar results, and it will perhaps illustrate the point I wish to bring out, namely: that the superstitious regard of genius has now given way to a more rational one; that in reproductive art *pedagogics have worked wonders*; that through their work they have made a higher grade of music accessible to the amateur and smaller professional. Thus they have elevated the house-music of the educated classes and spread an understanding of good music also among the non-playing listeners.

The episode just narrated deals with a matter of execution pure and simple, and in this connection it might be suitable to add—I recollect it as clearly as if it had happened yesterday—that in those times even fairly good piano-players shrugged their shoulders in despair at Liszt's compositions and transcriptions. "Nice," they said, "very nice, but who in the world can ever play them, except Liszt himself, or a 'genius' like him." And now that same "Bigolette Fantasy," which was once a *tour de force* of widely-reputed artists, is a regular program feature in all well-regulated pupil-recitals, if not already a chestnut. Genius? Alas, no! But pedagogics!

Pedagogics and Conception.

There were, however, many other matters, lying quite outside of mere execution, regarded with an equally superstitious belief in "genius." For instance, the matter of "conception."

Dear me, what a nebulous, ghost-like, ungraspable, unattainable something was this "conception" to me when my early teachers said: "You have not got the right conception of this sonata, my boy. You must play it more spiritual, more Beethovenish, more—oh, what's the use, you haven't got it!" And now? Now we explain to our pupils every detail: the motives, the themes, what is done with them by the author; we explain the form, its deviations, the general character; we give the phrasing marks, the fingering, the pedal, and of course the youngsters play well!

Ah, you youngsters of to-day, what have we done for you! How much is done for you nowadays? We nobody did for us when we were youngsters! We had to find out things for ourselves, with much trouble, much waste of time, much discouragement, and much heartache. No wonder you think it easy!

Some people are apt to think more about the price of lessons than they do of getting good instruction. When they inquire about a teacher, the first question they ask is: "What does he charge?" They might better ask: "Is he a good teacher?" and, if they find he is, then be willing to pay for good instruction accordingly. They should remember, also, that cheap instruction is always the most expensive in the end.

—Frederick A. Williams.

Influence of the Modern Orchestra.

By THEODORE STEARNS.

[As suggested by Mr. Stearns, the importance of the orchestra as a factor in the musical work of to-day cannot be overestimated. Without it composers would be limited to works in small forms, like the Japanese in painting; with it we have great works just as we have the heroic canvas or statue. We take this opportunity to add a few words urging our readers to bear at least one concert this winter by a large orchestra. The Boston, Philadelphia, Chicago, and Pittsburgh orchestras have tours that cover a great part of the United States, so that few musicians can urge the excuse of no opportunity. One must hear great works if he is to have a correct conception of the possibilities of music. Besides each one of these orchestras represents a large plant, to use a commercial phrase, a regularly established business, and the combined receipts and expenditures represent an amount that will foot up to at least a million dollars a year. The future of music should include a good orchestra and permanent opera in every city of importance in the United States.—FERRON.]

The Evolution.

It is a generally conceded fact that a very great factor in modern music is the orchestra, and, beyond that, the virtuoso conductor. Modern music, and its increased demands upon all the highest artistic senses of the intelligent patron, has inevitably claimed the orchestra as its most satisfactory medium. In every line of art and education the broader the means employed, the more comprehensive and complete the result. The Haydn and Schubert orchestral compositions, with their elegance of form and simplicity and beauty of melody, seem too far removed from the modern giant to afford even a contrast, although their influence lurks in the latter-day compositions as one of the most important features: that of the string orchestra.

Without going too closely into the history of the development of the modern orchestra, it may be said that the first kernels of the musico-dramatic and romantic—the two essentials of the art of to-day—are to be found in Gluck's operatic music and in his first disciples, Weber, Beethoven, and Mozart. Wagner, Berlioz, Liszt, Rimsky-Korsakoff, and Richard Strauss complete the chain of regular and artistic evolution.

Educational Value.

The exodus of the modern orchestra from European soil to America began with the efforts of Leopold Damrosch and Theodore Thomas. Prior to that the first-class orchestras here might be counted in the fingers of a mutilated hand. The efforts of these two men were as laborious and painstaking as the results were, at first, slow in gaining acceptance and general appreciation.

Audiences coveted melody pure and simple. The first instincts of the human race for the crash and massive idea of effect had been lost. To awaken and to present a picture in outline instead of in detail is the rudimentary case of the broad musician of to-day. Gustave Doré and Jean Baptiste Corot in painting have exemplified this scheme of graphic effect in thrilling grandeur and sensuous loveliness. To present this scheme through the medium of the modern orchestra is the life-work of the earnest composer and his exponents. The mere pleasure in listening to pretty or even brilliant music has already become generally unsatisfactory to our active, American audiences. The listener craves more, and where once a melody aroused a sensation, the inspired use of tone-color, an artistic grouping of instruments, the determined pursuit of a single idea, characterized by a theme of rich ruggedness, now awakens a memory or lightens a mind-picture with the brilliancy of a modern illumination. It is the difference between a rush candle and an Edison lamp.

Unquestionably this mission in music can only be completely delivered through the medium of our modern symphony orchestras. There are two ways of attaining this object. The peasant will be reached by the magnificent pageantry of ritualism, but cannot be interested through mastery logic. The indifferent listener will be impressed by brilliant instrumentation or tremendous effort, and the cultured curious will recognize the skill in developing a musical idea through all its intricacies of harmony, counterpoint, tone-color, and form. Parsifal's slaves killed for years to erect, by anti-life methods, the pyramids that a giant might crush with a single blow. The exotic beauty of the hanging gardens of Babylon with their sensuous delight that was an oriental heaven were dirt to their creator in his groveling four years' madness. Thus to portray is the possibility of the modern orchestra.

The American Orchestras.

With the death of Richard Wagner and the advent of Anton Seidl the wave of modern orchestral music spread still faster and became farther reaching. In-



FRANK VAN DER STUCKEN.

(Conductor of the Cincinnati Orchestra.)

distinctly European players turned to America, and the migration rapidly became general. Thomas, as the great traveling orchestral virtuoso, on whose work the simplicity and abandon of a Schubert with an equal amount of unselfish love for pleasure for himself and friends. He is lavish with his money and has a lofty scorn of patronage. His marriage illustrates this in an interesting manner. Mottl was engaged to a lady in court circles, but met his present wife in Bayreuth. Frau Mottl was then one of the *Blumenmädchen*. It was a clear case of love, and the news quickly spread to the court in Karlsruhe, arousing an instant storm of threats of dismissal from his Royal Highness, to say nothing of the complications with the deserted fair one. In the midst of the turmoil Mottl calmly lighted a cigarette and in his broad Vienna dialect said: "Ich hab' das mittel gern und ich heirat' Sie" (I love the girl, and I'll marry her)—and there the matter rested.

Mottl's significance in music is great. His lately developed passion for romanticism (Gustav Meissner and long forgotten scores covered by a century's dust of silence, and mourning them with all the brilliant paraphernalia for which the opera at Karlsruhe is so noted, has aroused the undisguised admiration of all his contemporaries.

Each conductor has drawn additional players from Europe, and the American element in all the orchestras is very large and steadily on the increase. This has made possible the organizing of private concerts by singing societies and other musical clubs, on whose programs the most difficult and extreme orchestral compositions frequently appear and are adequately rendered.

When Hector Berlioz toured Europe his stock in trade, beyond his reputation, was his baton and trunk

of manuscript. He was forced to rehearse new men each time he "struck town." Today the virtuoso conductor travels with his own orchestra under conditions immeasurably different and for the better. May festivals of a week's duration with all the propaganda of modern means, with hundreds of well-drilled singers and players, are events all over the country, scarcely a town of any size but hears a first-class symphony concert at least once during the winter season.

Personality of the Virtuoso Conductor.

Anton Seidl was the idol of his men, and there are anecdotes innumerable about his indomitable poise and dignity. His self-containedness was remarked by all. In the conductor's chair he was king, and it was instruments he favored them. In the café he was genial and whole-souled in the extreme. Where, in rehearsal or performance his entrance commanded instant silence, in the restaurant or restaurant his entrance was the signal for a rattling welcome—for which he was ever ready to pay if he had the wherewithal with him. His wit was often caustic, but seldom bitter. In all his relaxations in the social after-dinner hour his gaiety never ceased. He was the dramatic exponent of the music of Liszt and Wagner.

The personality of Theodore Thomas is probably too widely known to be more than touched upon here. In no instance in the history of orchestral concertizing has a man been so universally a favorite with the people or so generally an intimate feature in the musical world. His efforts to promulgate the meaning and intent of composers have been, in a word, absolutely unswerving. He spoke as a careful reader and a generous one. He would lead a willing ear to the request of the humblest composer, yet that which is not up to his standard is returned with a word or letter which is a help rather than a disappointment.

Frank van der Stucken became generally known during the Twenty-seventh National Sengierfest held in Cleveland, Ohio, when his prize composition (*The New World*) was performed. He is inclined to give American composers every chance possible on his programs, and his Cincinnati orchestra compares very favorably with those in the East. In Awallenbach, a picturesque village sunk deep in the heart of the Thuringia Forest I met two old ladies who had known van der Stucken in his youth. "Ah, but he was a brave boy," they told me with glistering eyes. "He was our Fritz here." The child is father to the man.

In Europe Mottl, Welgertner, and Keim are best recognized as orchestra conductors. The Keim orchestra in Munich is an objective point for every Bavarian tourist who loves music. Mottl in Karlsruhe is one of the most remarkable compounds of a magnificent director and an equally elegant bohemian the world probably ever saw. His appointment at the age of 18 to the post of *hofkapellmeister* has been followed by a series of brilliant successes that have seldom been equaled. Feted and petted by the nobility, he preserves the simplicity and abandon of a Schubert with an equal amount of unselfish love for pleasure for himself and friends. He is lavish with his money and has a lofty scorn of patronage. His marriage illustrates this in an interesting manner. Mottl was engaged to a lady in court circles, but met his present wife in Bayreuth. Frau Mottl was then one of the *Blumenmädchen*. It was a clear case of love, and the news quickly spread to the court in Karlsruhe, arousing an instant storm of threats of dismissal from his Royal Highness, to say nothing of the complications with the deserted fair one. In the midst of the turmoil Mottl calmly lighted a cigarette and in his broad Vienna dialect said: "Ich hab' das mittel gern und ich heirat' Sie" (I love the girl, and I'll marry her)—and there the matter rested.

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Musical Journalism as a Factor in Modern Music.

By LOUIS C. ELSON.

MEINELSBORN once wrote a poem about musical criticism which ended

"Let a man write as he will,
Still the critics fight;
Therefore let him please himself,
If he would do right."

This distributive too often describes the feelings of the composer and the artist (if we substitute "sing" or "play" for "write") toward the musical press; if one listened to this side of the question only, musical journalism would soon cease to exist.

Yet even toward the composer the musical press (or the musical department of the daily press) often exerts a beneficial influence, if he would but listen to its voice. No composer can be the best judge of his own work. This fact may be evidenced in some degree by the false opinions which composers often form of works outside of their own vein. History is strewn with examples of such misjudgments. The contempt of Handel for Gluck, the dislike of Beethoven's works by Spohr, the sneers of Beethoven at Weber, the satire which Cherubini leveled at Berlioz, the underappreciation of Schumann by Mendelssohn, may stand as a few examples of narrowness of judgment, and many more might be cited.

The High Function of the Musical Critic.

Surely, then, it is not to the composer that the music-lover is to turn for his surest guidance, but rather to a guide who stands aloof from the battle and is therefore less of a partisan. The musical press when it fulfills its highest functions often becomes such a guide. But this guidance differs in its character in different countries. In Italy there is more than a suspicion of venality attaching to the criticisms that are pronounced in the musical press; if ever a "musical trust" existed in the world it exists now in the land of song. In France the musical press is too prone to place persiflage and a *bon mot* above truth. The anti-misversion against Goethe's "Faust" and Heine's "Larmen," the utter ignoring of César Franck's works in their early stages, may be cited as indications that the French press does not care much about recording facts.

In Germany the musical press has been bound too tightly by the classical swaddling clothes; it required a Schumann, at one epoch, to free the musical journalism of that country from its strabismus in the matter of new compositions. Since that time much has been done by the entrance of Wagner, Strauss, Wein-gartner, and others into the arena of musical debate.

England plodded on with much honesty, considerable Mundschin partianship, and a great deal of ponderous dignity, until, in recent days, Bernard Shaw, Runniman, and several other pepper-pots began spicing the musical-literary banquet.

America can gain by studying the examples cited above, by avoiding the faults and copying the virtues of countries which have ploughed the field in advance. In an article of this character it is not my purpose to mention any one musical journal, but rather to consider what the musical journal can do and what it ought to do.

We have spoken of the composer as being, frequently, a one-sided man, a partisan. Nevertheless his views, presenting one side of the case, generally the side of the plaintiff, ought to interest the less-trained reader, particularly if his judgment is placed in juxtaposition with other and different ones. It would be well for the musical press of America, therefore, to endeavor to induce literary debates on musical topics between its composers.

If a musical journal makes a feature of musical news it must have its correspondents in every musical center, since it must give expert opinion where the daily press gives barren fact.

Educational Musical Journalism in the United States.

In the educational field of musical journalism America has already gone beyond Europe. To give essays on pedagogic subjects, to give a lesson, a practical one, to the pianist, the vocalist, the organist, the violinist, the general teacher, this is a field that musical journals have scarcely attempted in Europe, yet America has become accustomed to it at least once each month.

America has a more crying need for this kind of journalism than the foreign countries, for there is a more general musical study here than abroad. At first sight this statement seems extreme, but it is strictly within the bounds of truth. There are more musical centers than ours, across the water, it is true; in Bohemia, for example, almost every man, woman, and child is musical, but in the majority of cases it is a free style of music picked up here and there, without regular study. In Germany music enters more freely into the daily life, but neither in public school nor in regular musical study are there



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WALTER DAMROSCH.
(Conductor of the New York Philharmonic Orchestra.)

so many workers as are found in the schools and conservatories of America. There is no country in which there is such a systematic and universal study of music going on, and there is no country in which so much of reading, with a view to musical advancement, takes place.

America, then, is the country which ought to develop, and has developed, the model musical press. But in establishing such a press one ought not to lose sight of the pit-falls and dangers. There is no "American school" of music; therefore partianship musicians are Italians, Germans, or Frenchmen; it is of their country above all others; but the American must seek the best of each school, must blend them in a sensible and effective eclecticism.

Catholic Spirit Needed.

As regards the critical side of the subject it may be borne in mind that Liszt once characterized the critics as "the rear-guard in the advancing army of musical progress." It is a true indictment; the critics are always setting a yardstick by the measure of last accepted success. At present the most up-to-date writers are making their measurements of new com-

posers by the Wagner yard-stick. Richard Strauss, Humperdinck, Hanssenger, and all the newer brood must submit to this very decisive Bertillon system. Some day our national genius will arise, and there is some danger that the musical press will not recognize him because of their yard-stick.

It is well for the musical journalist to remember that music is not an exact science; that there are scarcely any "natural laws" in music. Tone, with its regularity of vibration; a chord, which builds itself (overtone upon overtone) above every note that we hear; and rhythm, which appeals to and is within every living thing—these are the only natural foundations of music; the simplest harmonic progression is outside of Nature, the most primitive scale cannot be demonstrated as resting upon any known natural law. Music, then, is an artificial product built upon a natural foundation, an invention of man, and it is just that which brings it so close to humankind. And the scale was the musician's tower of Babel. We are too prone to regard everything as summed up in our major, minor, and chromatic scales. But Hungarian, Russian, Chinaman, Scotchman, can give us other scales that have another flavor and a peculiar power. It is only in the most recent times that composers are beginning to make full use of the tonal material which lies outside of our own musical system.

The musical press can do much by assisting the coming composer to broaden the musical horizon. The musical journal can preach the gospel of a more varied music than has yet existed; it can make it possible for that broader school to find its home in America. It can create an intelligent and receptive musical public.

Raising the Standard in the Profession.

One point more can be briefly touched upon. Through the musical journal the musician is gradually losing the reputation of being a man who understands nothing but tones. The literary side of the musician's nature is being advanced. It ought to advance still more by a training in musical writing. Nothing can be better than a system of prizes offered by the press, for good educational articles on musical topics, for it awakens a new field of creative work for those who too often can speak only in tones. Musicians should be trained to express their views in essay form, and to this end nothing can conduce so speedily as the competitive system inaugurated by the American music-press.

America has made giant strides in musical composition; may the American musical press assist to equally brilliant advance in the domain of general musical literature!

WHAT SOME PERSONS EXPECT OF A PUPIL.

By FREDERICK A. WILLIAMS.

ONE disadvantage a teacher often finds in his work is the lack of co-operation on the part of some parents in regard to their children's music-studies. Persons who look upon any other study in an intelligent way sometimes expect the most unreasonable things from their children's music-study. They cannot see why they have to take certain studies, and do not understand why they cannot take certain pieces after a few lessons. They do not look upon music as a *graded* study, and do not see why one pupil has so much more difficult music to study than some other pupil, although the former may have studied much longer, and have more talent. I have known pupils before now who were taking music in the second grade (which was as difficult as they could manage) who would bring me a piece of music (selected by their parents) which belonged to the fourth or fifth grade, and ask if they could take a lesson on it. Still, these same parents would not expect a child in the second grade at school to take studies that belong in the fifth grade.

THE ETUDE
POPULAR INSTRUMENTAL MUSIC.

By PRESTON WARE OREM.

What "Popular Music" Is.

A CAREFUL survey of the field of popular instrumental music of the present day, its general tendencies, and its possibilities is not without considerable interest for the thoughtful musician, be he composer, pedagogic, or executive artist. By popular music is meant that which appeals to the trained musician, the earnest student, or the listener of natural or cultivated musical taste, but that which appeals to the public at large. Pieces coming under this head are those which have, as the saying is, through frequent hearings, "caught on" and for a time held the public ear.

It is beyond dispute that popular instrumental music is not, *per se*, pianoforte music, nor is it, in the beginning, disesteemed by means of that instrument. It usually has its rise through one of several sources: in the large traveling concert bands, on the stage (in the many so-called musical comedies), in the vaudeville hall. Afterward it is played by the smaller local bands and orchestras, appears in a more or less playable pianoforte arrangement, is reproduced on the phonograph and the various mechanical playing instruments. It is to be understood, of course, that we are now considering present-day popular music only.

Generally Connected with the Dance.

In all times popular music seems almost inseparably connected with the dance. Within the last few years the two-step has risen in popular favor to an extent almost eclipsing that of the time-honored favorite, the waltz. That this fact is deplored by many, in whose opinion the two-step, as a dance, is more equal to the waltz either in grace or poetry, of motion, comes not within the province of this article to discuss. The fact remains that pieces to which the two-step may be danced constitute the larger part of present-day popular music. It so happens also that music intended for the two-step and for the military march can be used interchangeably.

In addition to the two-step, pieces in schottische time (the modern gavotte), largely embodying the characteristics of the vaudeville stage, are much in vogue, and more recently pieces of the "intermezzo" type, of which Lorraine's "Salome" is an example, bringing in its train a host of imitations, have sprung into popularity. The prolonged vogue of the "coon song," aided by the popularity of instruments of the banjo and mandolin class, has led to instrumental compositions of like character, and equal, if not greater, apparent success.

To return to the waltz, which still flourishes to an extent, we find in the one popular *salsa de edes* have given place to shorter and more pleasant forms, as exemplified by the "Blue Blues" of Margie or to more saccharine arrangements borrowed from vaudeville or musical comedy.

Points of Resemblance.

In all the popular music of the day, vocal as well as instrumental, certain family traits are in evidence. The overbearing and apparently inextinguishable "coon-song" has left its "ragtime" imprint upon all things musical, not even church music having entirely escaped. In a like manner the characteristics of the music of vaudeville, and of musical comedy, a more polite name for performances of similar order, have indelibly impressed themselves upon the music of the present.

Rhythmic Vigor.

In all this the one salient feature which strikes our attention is that of rhythmic vigor. The two-step, be it by Rosey, Kerry Mills, or Sousa, terpsichorean or military, syncopated or unsyncopated, has always the same dash and go, typical undoubtedly of the spirit of the age and country in which we live. The two-

step, however, is but a single representative; an examination of any popular piece of music will immediately disclose this rhythmic characteristic. The "Imperial Edward" of Sousa, with its blaring trombones standing up to the suggestion of the strains "Salome," with its suggestion of the Orient; the swaying "Friedrich" sextette; the jerky "Twendro" song of the nimble and apologetic Francis Wilson; the "ragtime" ditty of the black-face comedian, have all this family trait—rhythm.

Value of the Rhythmic Element in Music.

Now, the importance of rhythm in musical composition, even of the highest order, cannot be overestimated. Without this element no sort of genuine musical value and interest can be constructed. But it is rhythm, pure and simple, to be predominant? Surely not. There are other and higher factors requisite in an art-work: form, symmetry of design, logic of construction, melodic and harmonic beauty, contrapuntal treatment, contrast in tone-color and dynamics, and the inspiration and poetic insight necessary in the handling of these elements.

There is no permanence in popular music; it does not wear well, largely because it has little but the rhythmic quality to recommend it, and no piece lives by rhythm alone. Immortal as the first movement of the fifth symphony of Beethoven, it is not its striking and virile rhythm alone which recommends it, nor its simple, but eloquent, theme, but its wonderful construction and the powerful sense of reserve force displayed. Furthermore, one of the highest functions of a musical art-work is the stimulation of the imagination; this more rhythm does not accomplish, since, however powerfully it may affect the senses, it does not of itself appeal to the intellect.

Melody.

The melody found in popular music is of simple, but not necessarily diatonic, order. The rhythm being the point factor, the melody is adjusted to it, and to certain trite harmonic progressions, and is seldom, which seem to be the common property of present-day composers and of which the public has not for some years ceased to weary. Only very occasionally does a streak of melodic originality appear in a popular piece, and if the public accepts it, it is immediately taken up by a host of imitations, and carried on and taken up by its own successor. Witness the "Georgia Camp Meeting" and "Salome" previously referred to.

Local Color.

While there is little of real melodic value in popular music, the local color is at least interesting. Take the letter of the Sousa marches, for instance, the "Washington Post," "High School Cadets," "El Capitan." These have a martial swing and a warmth of color, not by any means all rhythm, which in a measure appeal even to the cultivated musician, when well played by a large concert band. To go a little farther back, the melodies of Dave Graham, in the heyday of Harrigan and Hart, breathed the very spirit and life of the bowery and the lower social strata of New York. "Ragtime" in its local color, even while it certainly does not suggest the true musical characteristics of the Southern negro, nevertheless does suggest the Northern "tough roon," who has adapted it for his own. Recent popular instrumental music seems to have borrowed much of its local color from the "midways" connected with the various exposition, and various oriental and other national dances held therein.

Not Pianistic.

A crying weakness of the greater bulk of popular instrumental music is that it is not adapted to the pianoforte, the most popular of all instruments; this

seems to be the case whether the music be originally intended for the pianoforte, or afterward arranged from band or orchestral parts. A greater portion of present-day popular compositions and arrangements are about as unplayable as they can well be, some being almost unplayable, even by a good performer. Moreover, it is unusual to find the pianist, the virtuoso, and the general characteristics of the instrument. Take the "Imperial Edward" of Sousa, for instance; bear it played by a good band, then hear a capable pianist try to render it on the piano; the piece is very different in effect. And this is the case with most of the popular music, the makers of which are not finished pianists, and have little knowledge of the true genius of the instrument.

Higher Musical Value than in the Past.

In spite of all this popular music has progressed decidedly in the last fifty years; it has gained in much and lost in little. Rhythmic interest has increased in strength and variety, melody has gained in character and coloring, harmonic treatment has improved as general musical knowledge has increased, and the forms are shorter, more concise, and better balanced. In piano music the less show-out operatic fantasia, the battle piece, and tinkling compositions of the style of the "Maiden's Prayer" and music-box order have largely given place to the idealized dance-form, the *air de ballet* and the better class of salon music, as represented by the modern French school and its followers.

What Can be Learned from Popular Music.

The composer of serious music, without making of it a fetish, may learn much from popular music, many have and are doing so, since it is through popular music that the general musical taste is to be cultivated and raised. Many musicians and teachers unfortunately begin at the wrong end. It is the duty of the serious composer, by painstaking analysis, to discover the chief points of success in popular music, be they rhythmic, melodic, harmonic, or characteristic, and by appropriating and molding them to his own ends evolve works satisfactory alike to the general public and to the cultivated musician. The task is difficult, requiring fine discrimination, but it is not impossible. It is just such music as this that should be sought by the good teacher, failing this, he should not disdain to appropriate to his own uses the better class of popular music, after careful sifting.

The taste of the average pupil cannot be forced, but it may be nourished and cultivated, and such should be the effort of the conscientious teacher. Parents and friends of pupils will call for the music they hear in band-concerts, in music halls, and popular entertainments, and the teacher need not hesitate to meet this demand on the part of his patrons. The danger is not in yielding, but in not controlling the condition. Some pieces are not worth the time of a pupil or teacher, and if parents want such pieces, let them take the responsibility of interpreting their children's study. In such cases the teacher may suggest a substitute that is worth studying, and show the pupil wherein the advantage lies. If the piece be unplayable, a few changes may improve it for the better and yet detract from its special character. Indicate the difficult points, and show all that the pupil has benefited in some way from learning the piece. If some benefit cannot be secured, do not touch the piece as a lesson.

As a final word, we say, be catholic in criticism, and above all do not condemn a piece simply because it is popular in style.

We approve certain things not because there is any natural propriety in them, but because we have been accustomed to them and have been taught to consider them right; we disapprove certain others, not because there is any natural impropriety in them, but because they are strange to us and we have been taught to consider them wrong.—Pole.

THE POPULAR BALLAD AND ITS INFLUENCE.

BY WILLIAM H. GARDNER.

[The term "ballad" may be used freely to include songs of somewhat different character, as Mr. Gardner does in the following article; but whether the song in question be one like Hawley's "Because I Love You, Dear," or Horwitz's "Because," there is one characteristic in which they are alike. A song to be popular with ballad-singers must have the ring of melody, not subtle, but simple and clear in outline. The differences in class between a "popular ballad" so called and a song used by a higher rank of singers is often in the treatment given to the accompaniment and in a more elaborate musician. Nevins' "Mighty Lak a Rose" and the average negro dialect song are two extremes in every way. We point out here simply that the average of the popular song of to-day, musically, is more elaborate, and demands a better quality of workmanship than is shown in the popular ballad of the antebellum days. A good song-melody will touch the popular heart, and it is worth while to write such a melody.—EDITOR.]

THE PLACE OF THE BALLAD.

TO THE great mass of humanity the popular ballad will always be the favorite form of vocal music. From time immemorial man has sought solace in song, and has found it capable of helping to express his emotions, from those of deep longing to great joy.

The printing-press took away the prestige of the minstrel and the minnesinger, who counted his memory as a part of his stock in trade, and would not permit his precious ballads to be put on paper, but transmitted them by word of mouth, from father to son, from master to disciple, adding new ones to his repertoire as events brought them into being. The rendering of the ballad has lost its picturesque with the disappearance of the minstrel and his harp; but it is no less dear to the human heart; and the modern singer, with a voice capable of thrilling his hearers, is as sure of an abundant applause and of as generous a "rag" as his predecessor of the Middle Ages.

The themes of ballads change with the age. Long ago, they told mostly of deeds of daring in chase and war. Then came the lament for lost heroes; but through it all the note of love rang with tender sweetness. With the troubadours a lighter note was struck, and tales of faithless lovers and unrequited love crept in here and there. Yet, through all the centuries, mixed with the deeds of daring, the outbursts of passions, the poignant griefs of those in the throes of sorrow, the pure golden thread of true love seems to run and to leaven the whole loaf.

The poets of to-day are like-minded to their brethren of the other age, and the love-ballad still holds the most prominent and lasting place. With the coming of the doctrine of universal peace, the border ballad and the war song grow less frequent; yet, as all the world "loves a lover," so it worships a hero; and when the deed of valor is done, though it may not be on the field of battle, the poet will appear to immortalize it in song.

The human voice once sang a song and then the tones were lost forever. Now the phonograph has made it possible to hear that same voice sing that same song in the same old way, years after the voice that originally rendered it is silent forever. And moreover it can be given again and again, before the power of the record is gone. One may hear a complete program of new ballads every evening by the simple turning of a crank or from an electric current.

Music once was a luxury, but now it is so reasonable that even the poorest families own their books of ballads, and the sale of popular songs is so enormous that the department-stores buy them literally by the thousands.

The public of to-day does not differ greatly from that of a century ago in its liking for a certain

SIMPLICITY.

a jingly, "keep-time-with-the-feet" music. Most persons are too busy to bother with giving the thought required to enable them to study and to appreciate the higher forms of song. As in poetry, so in music, they must begin to grasp the meaning at once. An air that does not immediately awaken a responsive chord fails to appeal to them. They want no harmonic changes, no odd voice progressions, no unique accompaniments. In fact, the ballad the public likes must be ordinary to be popular. And yet with all that there is a certain knack, a certain catch, a sort of "trick of the trade," which a higher-class composer could not hit to save himself from dire disaster.

CHANGING STYLES.

Ballads have their fads and fashions, as much as millinery and dress. One thing for which we should be thankful is that the general trend of sentiment is growing steadily better, and the class of poetry set to music is far beyond that of the last generation. Just now the songs bringing back recollections of the old home and dear ones are coming into vogue again, especially those telling of the South, and the music is copied somewhat after the Stephen Foster style. Some of them in the negro dialect, and are really very meritorious from the ballad point of view. Echoes from the Spanish War still linger in the world of popular song, and ballads of parting sweethearts and brave soldier boys dying for one's country still awaken a genuine wave of enthusiasm. "Story songs" are not much in fashion nowadays, and this should be a cause of much rejoicing, as the tale was generally that of an erring one with a lament for the past, but in the modern always a little vague, and often pointing in the wrong direction.

The sentiment of the love-ballads has grown more refined through each generation, and many of the verses of the recent song successes in this line have the genuine poetical ring. Songs in the vein of "Because," "Answer," and "Always" can certainly be said to wield an influence for good in the community, as they foster pure and tender sentiments that appeal to the finer nature in man.

The parlor vaudeville performances so popular nowadays have had a great influence in bringing before the public a much higher class of ballad than was formerly sung in the old-style "variety theater," in by itinerant singers which were the old shows, and in ballads their public hearing. When hall-lads like De Koven's "O Promise Me," Nevins' "Mighty Lak a Rose," and Bartlett's "Dream" find a wide welcome from the general public, one can safely say that musical taste has improved over that of the last generation.

AMERICAN WRITERS.

We used to borrow all our ballads, both text and music, from England, but now we have a plethora of work steadily improves in quality. In the genuine popular song such writers as Charles K. Harris, Paul Dresser, and Harry von Tilzer hold the lead, and in the better class of ballads American poets are no less. Alfred G. Rohyn, James I. Gilbert, Robert Coverly, and Louis F. Gottschalk.

ADVANCE IN QUALITY.

The popular ballad of to-day is somewhat more complex in form than that of the past decade, but it has all the elements of melody of the former; a simple theme worked up to an effective climax, with

generally a refrain suited to all verses. The range must be short and usually within the octave, and it must be easy to sing, with no great "jumps" for the voice. There must be a certain "swing" to it to hit the popular taste and make it effective. The accompaniment must help the singer, but must never be too prominent. Often the air is mirrored quite extensively in the accompaniment, and, while not displaying artistic originality, it aids the vocalist in keeping on the key and makes the tune so prominent that it is more easily familiarized by the public. Popular ballad-composers must write airs that can be whistled, and which cannot be easily forgotten.

Granting that the ballad of to-day is superior to its predecessor of yesterday, then it must have a wider and a better influence. All the world cannot be fed on Brahms, Lassen, Lacombe, Rubinstein, and Schumann, yet all the world can be touched by the simple ballads of a Stephen Foster. Surely such music has its place in helping human hearts. Fine language is lost on many, but simple, homely truths appeal to all, and that, to my mind, is the mission of the ballad. Not till the millennium, O good Critics, will the ballad be shelved! So instead of decriing it, lend a hand to make it better.

THE CRADLE-SONG.

BY EDITH L. WINN.

THE interpretation of a cradle-song is more difficult than most persons, even skilled musicians, are willing to admit. If one is a violinist, one must have clear intonation, smooth phrasing, sure technique, and intelligent phrasing. There are few violinists who play cradle-songs well; those who do are usually women.

I have heard few singers who cared to sing cradle-songs. It seems strange when tenderness and beauty of voice are so well expressed in such songs.

Two types of music influence nations: national songs and cradle-songs. The first strike the fire of patriotism from the heart of man; the second bring tears to the eyes of women and awaken their most tender sentiments. The first influence and belong to the State; the second have to do with the purity and sanctity of the home. As the homes of any land are, so will the State be, for the home determines the character of citizenship.

There are very few American cradle-songs. Nevins, Hawley, De Koven, and Dennee, who wrote that exquisite little "Sleep, Little Baby of Mine," have furnished us with a few dainty and truly worthy compositions. The cradle-song is linked with childhood, and what is best and truest in us responds to it. The cradle-song keeps us young and fresh and pure. What daintier or more beautiful songs can you find than wonderful little childhood songs by Eugene Field and Robert Louis Stevenson, "Hushaby Sweet, my Own," "Winken, Blinken, and Nod," and "My Bed is my Little Boat"?

Then there are foreign songs: cradle-songs by Heiser and Kücken, Mendelssohn, Brahms (an exquisite melody), Rics, and others. I have found two dainty cradle-songs recently. They are "Shadowtown," by Borowski, and "The Moon's Lullaby," by Burnham.

Among violin compositions I am especially fond of the Berceuse by Godard (also written for the voice). Slumber Song by Schumann, Slumber Songs by Hauser, Simon, Rics, and Borowski.

A cradle-song is never tiresome. A musician devoted to cradle-songs is very successful and entertaining. The songs of different nations may be so chosen as to give a whole evening to cradle-songs. A singing teacher may join hands with a piano-teacher and a violinist, and altogether such an entertainment may be made the event of the season.

The people's song is the substratum upon which the successive layers of music have accumulated from its earliest formations to the present time.—Tiersot.

MODERN THEORY TEACHING.

BY HOMER NORRIS.

[The American composer of the future should be trained by American teachers on principles in accordance with American ideas and the American temperament. If he show the same characteristics as the American scholar, scientist, littérateur, statesman, artist, he will have sufficient self-reliance to stand for his own work, and a trained intelligence and a quick perception of what is good no matter where found. The future of theory-teaching in the United States is certainly being put on a firm basis and sound principle by the work of such men as Clarke, Boile, Claude Wick, Norris, Gotschalski, all of whom are of American birth and broad enough in their sympathies, cosmopolitan in their experiences, and eclectic in their selection of teaching principles to be safe and sound leaders of the young composers of this country.—EDITOR.]

MODIFICATIONS OF OLD RULES.

The subject of harmony and counterpoint as taught by representative men, and a discussion of the question as to whether these branches in theory have kept pace with the practical demonstrations of the modern composer is timely, and a topic of tremendous importance to musical young America. I believe that it is necessary for the theorist of to-day to take a step forward. Whether the academics of Wagner's day accorded him a place in the art of music or not, his genius won, and every text-book on harmony that has appeared within the last fifteen years has included modifications of certain "rules," which, before his day, were regarded as inflexible. In one or two particulars new material itself has been added from his works.

When a new step in art has been taken enough times for us to be sure it is not a *mis-step*, we should include it in our theory and to the best of our ability classify it for our students. And to-day, instead of waging war with a composer like Richard Strauss, for example, it seems to me more scientific to recognize the evolutionary process which is inevitably going on, and to accept him as the one who is expressing the mental, spiritual, and psychological characteristics of our day, as Mozart did his, or Beethoven his, or Wagner his. These later men do not annul form—they cannot, because all along it has been but the development of a primal idea; they simply enlarge its capacity so that it shall better express the more subtle, concrete, individual utterances of to-day. I believe that there are a few points which all these later men reiterate which should receive more attention from the teacher of theory.

SIMULTANEOUS STUDY OF HARMONY AND COUNTERPOINT.

The majority of our representative teachers now have their pupils carry on the study of counterpoint simultaneously with harmony. That period when students were taught to push chords in lumps from measure to measure is happily passed. They are now told that it is the progressions of the different parts which is the important thing, and that the harmony should result from the flow of the individual voices. No more blighting process ever spread over musical America than that which followed the period when "everybody" studied harmony. The chief concern was to get a chord that sounded well, then another, and then another. The movements of the voices mattered less, or not at all. Those psalm-tune exercises still creep into some of the later text-books.

One serious defect with the majority of the American song-writers, till within a few years, has been that the accompaniments were too harmonic. In the best sense of the word the accompaniment was anything but an accompaniment. It was a series of chords over which was manufactured a melody which would "work" with the underlying harmonic structure. The natural flow of melody in the earlier com-

positions of men like Root, Clay, and Foster is refreshing in comparison with the still-born productions of the later "harmonic" period. An acquaintance once showed Brahms a text-book on harmony. The great man looked respectfully while different features were enumerated, and then said: "Yes, I suppose that what you say is true, yet I never think of music in that way—in aggregations, lumps; I regard that as good harmony which results from a free contrapuntal flow of the different voices." And Macdowell, in the interview reported in the last July's issue of THE ETUDE, said: "Harmony is a frightful den for the small composer to get into—it leads him into frightful nonsense." The accompaniment should be the smallest point and merely a background to the words." I have re-read this interview several times, and am constantly repeating it to pupils; it is immensely suggestive and stimulating.

While it is true that many of the representative men place more value on a drill in counterpoint than they formerly did, I very much doubt if it yet receives the attention that it should. Students should be taught, from the first, that part-writing is the one important point to be kept in mind, and that all harmony should come as a result of the different voices each pursuing its own contrapuntal way. The majority of students have a preconceived idea that harmony is one thing and counterpoint another, whereas they are only different views of the same subject. There must be something wrong with a system which takes one "through" harmony, and then goes over precisely the same ground in counterpoint, practically unlearning three-fourths that has been taught in the former. As soon as the first inversion has been reached in harmony I believe counterpoint should be started, and from that time on the two branches may well go hand in hand, each modifying, explaining, and justifying the other. Harmonic counterpoint should be a point of departure, rather than a scolding repetition, with added restrictions, of work left far behind. At the same time I believe that it is necessary to regard music both harmonically and contrapuntally—perpendicularly and horizontally. One must have a working knowledge of chord-formation, and, to gain the best results in the shortest space of time, I have found it best to have harmonic analysis just precede counterpoint; I mean that I explain combinations as chords, and then encourage a contrapuntal manipulation of the new material.

TREATMENT OF DISSONANCES.

Most of the modern text-books treat the dominant seventh chord with great freedom and clearness. Its use by modern composers is made clear in all its aspects. With chords of the ninth there is something to be desired. Rules for the use of this chord are annulled by the first page of any text-book of modern composition the student chances upon. There is no reason why successive ninths as well as successive sevenths should not be introduced. With a very few exceptions, the same rules apply to each chord. If less attention were given to the dominant seventh in our text-books, and more to ninths, introducing modulation, and successive ninths in root position and inversions, results would be gained more speedily and brought up to date. The ninth chord is only an extension of the seventh, and, as the greater includes the less, there would be no need of the almost endless seventh-chord examples. Most compilers of text-books on the subject seem half-afraid of the chord.

The average American harmony-book fails when it reaches the altered chord, and this necessarily so because it slavishly follows the German theories as set forth by Richter and others. There is nothing so confusing in all musicology as this chord as it is treated by the Germans, and I wonder if a student ever does really remember which *is* the German

"French," or "Italian" sixth? A system which unites all these chords under one head is manifestly more simple. The French classification does this, and is, in my opinion, bound ultimately to prevail; it is only a matter of time. Anyone who will take the trouble to look into the question will at once realize that the French system is all-inclusive, explains the key-relationship of the chord in a logical, consistent manner, and treats it in theory, as composers have in practice, from Corelli to Richard Strauss. Mr. William Apthorp, in writing on this subject in the Boston *Transcript*, thus expressed himself: "One can emphatically say that French theorists have been logically and clearly in their German colleagues in the degree and clearness with which they have set forth the fundamental principles of their art. We cannot refrain from mentioning the admirable schematizing of that terrible subject of 'Altered Chords'—the *pens astringens* of nine harmony pupils out of ten. Compare their system with, say, Richter's book, and you see at once that order and clarity have been introduced into what once was a most perplexing muddle." It is not out of place here, in way of illustration and justification, to call attention to the fact that, in the harmony-book referred to above, there is a series of chords given, with six different names, and three different signatures, which the French would treat as one chord and in one key. No better example could possibly be found as evidence of the advantage of the French system over the German.

The present writer may be allowed to quote from his work on harmony founded on the French ideas, in regard to the leading-tone seventh as ninths with root omitted: "They have a common generator in the dominant, and are practically dominant ninth chords with their roots omitted. . . . They are in every respect so introduced and so resolved." With equal reason and force it might have been said of the six chords to which Richter gave different names that they all have "a common generator in the dominant," and "are in every respect so introduced and resolved." I should say that the one point where American text-books fail is in the treatment of the altered chord, and that in this respect they are far behind the English books, to say nothing of the French.

LARGER CONCEPTION OF KEY-RELATIONSHIP.

Another thing that must be done is to enlarge the present confines of academic key-relationship. The "six related keys" will not suffice for to-day. There is a way of teaching that all keys are related to a given starting-point (tonic), even as all chromatic subdivisions of a diatonic major scale are perfectly assimilable; in other words, as earlier composers used chromatic melody, composers of to-day use chromatic harmony. The harmonic background of an ultra-modern may be best described as *untonic*. And we shall see that in this respect their point of view is almost precisely that of the early Greeks. The Greeks, with their diatonic triads, employed any or all (with one exception) the material they recognized in *any* mode. To-day we, with our chromatic harmony, do precisely the same thing. Their music was practically keyless, and so is ours; only, where theirs was simple diatonic, ours is complex chromatic.

To summarize, I should say that the teacher of theory should insist on more counterpoint, both strict and free; I should suggest that he look without prejudice into the classification of the altered chord as systematized by the French, and that he allow more freedom in modulation.

EDUCATION does not make it easier to live, but the reverse. Education creates so many new interests, awakens so many new sympathies, nurses so many new loves, multiplies necessities so fast that it makes it less easy to live than it is when one is ignorant. But education makes it possible to get so much more out of life. It gives a fresh relief to life, and to everything in it. Above all, it makes it easier to lift up others. It makes life mean more to a man, and makes the man mean more to life.

Old Fogy is Pessimistic.

DUSSEK VILLA-ON-WISSACHICKON,
November, 1902.

DEAR EDITOR ETUDE:

With sincere regrets I make tardy acknowledgments of your kind invitation to contribute a drop in the bucket of your symposium. I felt giddy when I received your letter, and, notwithstanding the appeal made to my vanity by the inclusion of my name on the list of your distinguished contributors, your choice of subjects brought on a severe fit of grouches. Once every twelve months, to be precise, as the year dies and the sap sinks in my old veins, my physical and psychologic—isn't that the new-fangled way of putting it?—harometer sinks in sympathy with Nature I suppose. My corns ache, I get gony, and my prejudices swell like varicose veins.

Errors! Yes, errors! The word is not polite, nor am I in a mood of politeness. I consider such phrases as the "progress of art," the "improvement of art," and "higher average of art" distinctly and harshly misleading. I haven't the leisure just now to demonstrate these mistaken propositions, but I shall write a few sentences.

How can art improve? Is art a something, an organism capable of "growing up" into maturity? If it is, by the same token it can grow old, can become a doddering senile thing, and finally die and be buried with all the honors due its long, useful life. It was Herodotus whom you said that the value of a thing lasted about fifteen years, then it rotted into error. Now, isn't all this talk of artistic improvement as fallacious as the vicious reasoning of the Norwegian dramatist? Otherwise Bach would be dead, Beethoven middle-aged, Mozart senile. What instead is the health of these three composers? Have you a gyzer, bither, more youthful scapegrace writing today than Mozart? Is there a man among the moderns more virile, more passionately excited or noble than Beethoven? Bach of the three seems the oldest, yet his C-sharp major Prelude he lies his years. On the C-sharp major Tempered Clavichord grows younger with time. It is the Book of Eternal Wisdom. It is the Fountain of Eternal Youth.

As a matter of cold, hard fact, it is your modern who is ancient; the ancients were younger. Consider the Greeks and their native joy in creation! The twentieth-century man brings forth his works of art in sorrow. His music flows it. It is sad, complicated, hysterical, and morbid. I shan't allude to Chopin, who was neuritic—another empty medical phrase!—or to Schumann, who carried within him the seeds of madness; or to Wagner, who was a decadent; sufficient for the purposes of my argument to mention the names of Liszt, Berlioz, Tschakowsky, and Richard Strauss. Some day when the weather is wretched, when icicles hang by the wall, and "ways be foul," and "foul is fair and fair is foul"—pardon this jumble of Shakespeare—I shall tell you what I think of the bland madman who sets to music crazy philosophies, bloody legends, sublime tommy-rot, and his friend's poems and pictures. At this writing I have neither humor nor space.

As I understand the rank and jargon of modern criticism, Berlioz is called the father of modern instrumentation. That is, he says nothing in his music, but says it magnificently. His orchestration covers a multitude of weaknesses with a flamboyant cloak of charity. [Now, here I go again, I could have just as easily written "flaming"; but I, too, must copy Berlioz!] He pins haughty, poetic, high-sounding labels to his works, and like Charles Lamb we sit open-mouthed at concerts trying to fill in his sonorous frame with a picture. Your picture is not mine, and I'll swear that the young man who sits next to me with a silly chin, goggle-eyes and cocoa-nut-shaped head sees in a distorting mirror the idealized image of a strong-chinned, ox-eyed classic-browed youth, a mixture of Napoleon at Saint-Helena and

Lord Byron invoking the Alps to fall upon him. Now, I loathe such music. It makes its chief appeal to the egotism of mankind, all the time slyly insinuating that it addresses the imagination. What fadgel! Yes, the imagination of your own splendid ego in a white vest [we called them waistcoats when I was young] driving an automobile down Walnut Street, at noon on a bright Spring Sunday. How lofty!

Let us pass to the Hungarian piano-virtuoso who posed as a composer. That he lent money to the music industry to his precious son-in-law Richard Wagner I do not doubt. But, then, beggars must not be choosers, and Liszt gave to Wagner mighty poor stuff, musically speaking. And I fancy that Wagner liked far better the solid cash than the notes of hand! Liszt, I think, would have had nothing to say if Berlioz had not preceded him. The idea struck him, for he was a master of musical snippets, that Berlioz was too long-winded, that his symphonies were neither fish nor fowl. What! he cried Master Franz, I'll give them a dose homeopathic. He did, and named his prescription a Symphonic Poem, or rather, "Poème Symphonique," which is not quite the same thing. Nothing tickles the vanity of the groundlings like this sort of verbal fireworks. "It leaves so much to the imagination," says the stont man with the twenty-two collar and the number six hat. It does. And the kind of imagination—Oh Lord! Liszt, nothing danted because he couldn't shake out an honest throw of a tune from his technical dice-box, built his music on so-called themes, claiming that in this matter he derives from Bach. Not so. Bach's themes were subjects for fugue treatment. Liszt's for symphonic. The parallel is not fair. Besides, Daddy Liszt had no melodic invention. Bach had. Witness his chorals, his masses, his oratorios! But the Berlioz hat had to be kept a-rolling; the formula was too easy; so Liszt named his poems, named his notes, put dog-collars on his harmonies—and yet no one whistled after them. Is it any wonder?

Tschakowsky studied Liszt with one eye; the other he kept on Bellini and the Italians. What might have happened if he had been one-eyed I cannot pretend to say. In love with lush, sensuous melody, attracted by the gorgeous pyrotechnical effects in Berlioz and Liszt and the pomposities of Meyerbeer, this Russian, who began study too late and being too lazy to work hard, manufactured a number of symphonic poems. To them he gave strained, fantastic names, names meaningless and pretty, and as he was short-winded pompously, he wrote his so-called instrumental talent, he substituted Italian tunes for dignified themes, and when the development section came he plastered on more sentimental melodies. His sentiment is hectic, is unhealthy, is morbid. Tschakowsky either raves or whines like the people in a Russian novel. I think the fellow was a bit touched in the upper story; that is, I did until I heard the compositions of R. Strauss, of Munich. What misfit music that is gay, refined, witty, sparkling, and spontaneous in music! After Mozart give me Strauss—Johann, however, not Richard!

No longer the wheezings, gaspings, and short-breathed phrases of Liszt; no longer the evil sensualism, loose construction, formlessness, and drunken peasant dances of Tschakowsky; but a blending of Wagner, Brahms, Liszt—and the classics. Oh, writer. He has his chamber-music moments, his lyric outbursts, his early songs are sometimes singable; it is his perverse, vile orgies of orchestral music that I speak of. No sane man could create such a mad architectural scheme. He should bring a mad the bars of his own mad music. He has no melody. He loves ugly noises. He writes to distracting lengths; and, worst of all, his harmonies are hideous.

But he doesn't forget to call his monstrosities fanciful names. If it isn't Don Juan, it is Don Quixote—have you heard the latter? [O shades of Mozart!] This giving his so-called compositions literary titles is the plaster for our broken heads—and ear-drums. So much for your three favorite latter-day composers.

Now for my fadgel! If the sort of to-day has made no progress in fugue, song, symphony, quartet, oratorio, opera [who has improved on Bach, Handel, Haydn, Mozart, Beethoven, Schubert? Name! name! I say], what is the use of talking about "the average of to-day being higher"? How higher? You mean more people go to concerts, more people enjoy music than fifty or a hundred years ago! Do they? I doubt it. Of what use huge places of worship when the true Gods of art are no longer worshipped? Numbers prove nothing; the majority is not always in the right. I contend that there has been no great music made since the death of Beethoven; that the multiplication of orchestras, singing societies, and concerts are no true sign that genuine culture is being achieved. The tradition of the classics is lost; we care not for the true masters. Modern music making is a fashionable fad. People go because they think they should. There was more real musical feeling, uplifting and sincere in the old St. Thomas Kirche in Leipzig where Bach played than in all your modern symphony and oratorio machine-made concerts. I'll return to the charge again!

OLD FOGY.

COMMERCIALISM A STUMBLING-BLOCK.

THE young woman of American descent is, generally speaking, the most satisfactory student in the world. She has intelligence, ambition, energy, and technical ability. Two things only stand in the way of her complete success as a musician. They may be best expressed by two questions, which are too often asked by students beginning a course:

"Will it pay?"

"How long will it take?"

When the American young woman student gets beyond the point where those two questions appeal to her as the most important in her career there is no telling how far she will go in a musical way. I remember once a fond mother brought her petted young son up to my studio and asked me to listen to him play the piano. I listened. It was frightful.

"Well, what do you think of it?" she asked when the self-satisfied youngster had finished.

"Madam," I said, as politely as I knew how, "I have listened to worse playing."

"But will it pay?" she insisted.

"Madam," I said, "it will doubtless pay somebody still, and I have no doubt it did."

Still, I believe it is true that the ability to play the piano may be classed as a commercial asset in making up a schedule of personal worth. Any man who can play the piano can be put down in any town in the world—where he may be utterly unknown and even ignorant of the language spoken—and within twenty-four hours he can get work of some kind, if he is not a couple of dollars the night.

From 50 to 75 per cent. of all the students of music who come to Chicago do so with the idea of making music their profession—most of them as teachers. And I believe that most of them make at least a living at it. A large majority of our students spend only a single year in study here. Comparatively few stay two years, and an extremely small percentage from three to four years. They, of course, are the serious musicians. Those who study only as an occupation are satisfied with just enough technical ability to enable them to set up as teachers in small towns. Some of the colleges give teachers diplomas at the completion of certain courses, and there are other systems of awarding silver and gold medals to especially talented pupils.—*Emil Liebling, in the Chicago Tribune.*

THE FIRST FLIGHTS OF A SINGER.

A Story Founded upon the Career of a Prominent
American Singer.

BY WILLIAM ARMSTRONG.

THE lights of Madison Square gazed upon the branches of the low trees studious it, high above the bill moon swung in the sky. Across Broadway the clatter of cable-car gongs sounded in the night. Into Fifth Avenue a tangle of cable wound in long procession, for the Christmas concert which opened the tour of Gazelli's Band was just ended.

Under the portico of Madison Square Garden crowds still lingered as Marie Wingate crossed from the stage entrance with her mother, and entered a hansom drawn up at the curb. That night had been her metropolitan debut, but not such a one as her friends had regarded as wisest, nor yet one that she herself would have selected had a freedom of choice been left her. But it meant a beginning, a means to the end which she had planned for and determined on. To have waited for a better opportunity, one which her friends would have considered more in keeping with her artistic dignity, would have meant, perhaps, the season or two of waiting and less money than the present venture assured her. She was young, the moment of this chance had presented itself, and with her mother's consent she had taken it. At the end of the season, if things went as she hoped, enough would be saved to take her to Italy for the study of repertory and an operatic debut.

A quieter beginning, away from metropolitan papers and critics, would have been easier. All that she did now, new in experience and fresh from the class-room, would have to be lived down later. If her ideals had been granted her she would have tried her wings for three years in some quiet corner of the old world before testing them at home, where, if she had any kind of success, her artistic career would be mostly spent. That circumstance caused her more of regret and distaste than the glare of the noisy brass aggregation that had that night assailed her ears on the stage and would continue to assail them for the coming four months.

Just now pleasant thoughts filled her mind as she pulled her long clothe cloak tighter about her and rested against the cushions of the cab. It had been a generous, uncritical audience, such as brass-band audiences usually are, and two encores had fallen to her share at the end of her first cavatina.

As Gazelli had led her from the stage at the close of the first one he had smiled and said pleasantly, "You will do." In that moment she could have wept for the comfort that his words brought her, but she smiled and quietly thanked him instead, reserving a tear or two for the moment when her head touched her mother's shoulder in the little dressing-room.

As she bowed along Broadway presently toward their boarding-place she shut her eyes and thought it all over again. Three years before her horizon had been bounded by the arching sky and rolling country of northern Maine. Her mother, a New England woman well drilled in the routine of a church-chord singer, had directed her beginnings in music so early that she could not well tell just when they had first started; it would have been like trying to recall her first steps in endeavoring to walk. The red sun dropping behind the tall hills, the rush of the storm that set the fruit trees about the farmhouse to shivering, a summer cloud drifting in the sky had meant so many songs to her, major or minor as their mood settled hers. From her father, some ten years dead, she had inherited the poetic and imaginative side of her mind; from her mother she came by the practical and that New England, strong, indomitable energy. It was that same indomitable energy more than her talent, she declared often later, that carried her through to the heights that she finally gained.

From a Maine countryside to Boston was the first short step in her musical history, but a step that she meant courage and a knowledge of preparation. She had known only one teacher aside from her mother, and under his instructions she learned the happiness of helping defer her own way through a church-chord engagement. Out of this grew occasional opportunities to sing in oratorios, and now and then a concert, but the class-room claimed a major part of her time until the final decision came to seek New York and better chance of engagements. That chance had come, but not as she had pictured it, and to-night the realism of things had forced itself upon her.

Three years of hard study in which the earnestness of her aims and her strivings had been shared by her mother, her constant and sympathetic adviser, had placed her on the threshold of her beginnings. As yet she felt herself to be an atom in the great whole above which she had determined to raise herself a recognized and potent individuality. The words of a great singer, words that had exercised a powerful influence upon her, came again to mind:

"You will find every day how little you know and how much there is to learn. Let your aims be high, work little by little to accomplish them, and make the best of small opportunities, and if you have to make them—opportunities, too—for we generally have to make them—your lot will be no exception. Work, work, and more work beyond that is the only royal way to success!"

To-night with the stimulation of enthusiasm and the recognition of her audience she felt fresh courage in her purpose. An opportunity which she had done her best to gain had come to her. After all, if these four months ahead held nothing greater they would at least give her something more tangible to build upon than all the theories of the class-room—practical experience.

That first night's reception repeated itself many times as she journeyed westward. Again, some audiences were decidedly colder than the one at Madison Square Garden, and these caused her to lie awake for hours thinking over the results of the evening, half-doubting herself and her abilities. Nights there were when the noise of passing railway trains, the shouts of the men, and the purr of escaping steam in the yards helped keep away sleep until the gray of dawn struggled in through the car-windows. Another night, the next one, perhaps, a burst of enthusiasm from her hearers renewed her courage to face the future with hopefulness. All the time, unconsciously, perhaps, she was gaining in routine and finish. An ease of manner was replacing her angularities, and she was learning the art of concentration in public performances. She was learning as well that a slackening of hold upon her own enthusiasm even for a single number was reflected more strongly by the attitude of her hearers than the mere circumstance, however difficult to meet, of not being in good voice.

Of her own land she was gaining, too, a conception, and when later she viewed the beauties of foreign ones there sprang into her mind some scene of that writer's experience. Beyond glimpses from the car-windows or in a drive through the town there was, however, small chance of sight-seeing, for demands upon her strength left little time for such things.

Days slipped into weeks and weeks into months, with strange faces in front of her in a strange hall every evening. Then back to the car in the bustle of departure and a night's run over the rails. A monotonous life, one full of strain, each day culminating with the final and strongest demands on her, the

concert appearance of the evening. In those days the companionship between her mother and herself grew, if possible, stronger. Together they planned for the future, decided more fully the details of study in Italy, now that the fact had grown one fully settled, and practiced those little economies which women must so much more bravely than men. In her freer moments she studied the rôle of the old Italian repertory that she had grown to know must form the foundation of every true singer's operatic growth. Gazelli himself helped her with her Italian, at first more as a matter of joke, then, falling into her spirit of enthusiasm, as a matter of earnest.

At San Francisco the wires began to grow busy, and one night at the California Theater, during an intermission, she learned that the tour was to be extended to England. Gazelli, then in the height of his popular success, gave a supper to the band. In a speech made in the course of it he announced the desire that she might again be their soloist.

The homeward journey to New York was a continuous one, unbroken by a single concert, and in order to make the English engagement. That homeward journey remained always among the pleasantest of Marie Wingate's recollections. It was a holiday trip undisturbed by thought of constant appearances, and she gave herself up to it day and night. The snake-like drifting of sands in glowing sunlight; the tall, castellated fronts of lonely cities rising under an early May moon; the sweep of flowered prairies of the Middle West, and the bustle of Eastern towns passed in changeable procession.

Arriving in New York but a day before they sailed, little time was left for preparations for the journey, and it was only in the final moment of parting from her two married sisters and her teacher, O'Keefe, who had come on from Boston for this last glimpse of his protégée, that she began to realize what it all meant. The long journey in her own country had been quite another thing; just now she was leaving it for an indefinite period, perhaps for years.

To accomplish things in imagination was an easy undertaking; in actuality hard facts could not be bridged over so readily. The nearer she grew to what must prove the crucial test of her abilities the stronger grew her anxieties. In surveying the little group about her on deck near the rail, the noise and bustle of the final moments before sailing in progress, one thought assailed her mind:

"Shall I gain what I seek or shall I have to step down and out as so many have done before me and join the ranks of the forgotten in art?"

"Keep stout heart and work as you did with me," said her master, as the last stragglers hurried down the gang-planks, "and I know, I know you'll succeed."

"I know I shall," she heard herself saying firmly, and a full knowledge of her faith in herself sprang so strongly that she smiled back at those left behind until the last waving handkerchief on the pier melted from sight in the yellow haze resting over the city.

(To be continued.)

MAKE up your mind to be first rate, strive for nothing less, and be content with nothing less. First-rate men, in any art or profession, succeed with comparative ease; the hard work comes first, and the after task, in most respects, is both easy and pleasant. Only the third- or tenth-rate ones have to struggle on a lifetime with small pay, few thanks, and no recognition. There is not a successful man or woman on the face of the earth who has not done, some time or other, some very hard and faithful work, and there never will be. They sought first what was greatest and best, and then pursued it with all their heart and soul, with hope and trust, and with all the strength of a mighty purpose they sought and found.—*Eugene Thayer.*

THE taste cannot be cultivated upon mediocrity, but only on the highest and best.—*Goethe.*



CONDUCTED BY GEORGE LEHMANN.

REGARDING
DIFFERENT
METHODS
OF BOWING.

A CORRESPONDENT who is specially interested in the question of bowing raises, in the following letter, a point that has probably perplexed many of our readers. It is suggestive of thought, and is, therefore, worthy of publication. Our correspondent says: "There are two violin-teachers in our little village, and each teaches a different bowing. Must one, to be a good violinist, stick to one kind of bowing? I mean by that, is there only one kind which is correct? Are all other styles wrong? My little son has been using one style for more than a year, and I wish to know if it will be all right for him to go on with this one kind—a supple wrist and free arm. The other kind seems to require one to hold the arm close to the side. If there is only one correct bowing, please let us know what it is."

All those who have had the privilege of studying the methods of our greatest violinists have learned that these differ from one another, often on questions of material importance. Some have adopted a low position of the arm, others a high one; and it may be said without much hesitation that the majority of players now before the public have trained their arms to a high rather than to a low position. But from this one must not infer that all such players have deliberately chosen: high position because experience has proven to them that it best enables them to acquire the technique of bowing. The facts are quite the reverse. The majority of violinists who employ the right arm in this manner have the high position, time and again, their inability to carry the arm closer to the body. Many have been taught the high position, and have adopted it for no other reason; others have received no definite instruction on this point, and, owing to a teacher's indifference or neglect, have cultivated a position whose disadvantages are easily proven.

Those who play with a low arm seem to be in the minority; not because this position is regarded with disfavor by experienced teachers, but because, in all probability, the greater number of our teachers are incapable of recognizing the fact that when the arm is so poised it is in a favorable, or what may be termed normal, position for violin-playing.

Here we have two different positions of the arm, one of which is generally allowed to be as high, the other low. The former is not always the result of deliberate choice and teaching, but is, on the contrary, often the outcome of a teacher's ignorance or a pupil's neglect. The latter must necessarily be regarded as evidence of the teacher's knowledge of the art of good bowing and the pupil's conscientiousness.

It must not be imagined, however, that a high position precludes the possibility of acquiring a fine right-arm technique. Some of our ablest players, more especially those belonging to the virtuosos school of violin-playing, display great command of the bow despite the fact that their arm-position violates the principles of good bowing. But it is also a fact that these players generally realize, in later years, that this high position has caused them unnecessary toil. Nor should the reader conclude that a low arm necessarily results in fine manipulation of the bow. A good command of the bow is facilitated by a low-arm position, but all excellent bowing, whether accomplished with a high or a low arm, is naturally the result of good general training.

Thus, it will easily be seen, good bowing is not solely dependent upon the height of the player's arm. The

high position is unquestionably not desirable, for the simple reason that it creates technical difficulties; the low position recommends itself because it enables the player to overcome existing difficulties with no waste of effort or time. But there remains yet another phase of this question to be considered. When we speak of a high arm we do not mean such an unnatural position for instance, as that assumed by the violinist Petchnikoff. His is an abnormally high arm, a warning to every student. His violin is one of the most beautiful instruments in existence (a Stradivarius, formerly the property of the famous artist, Ferdinand Laub), yet he is unable to disclose its great power and beauty of tone. Indeed, Petchnikoff is a good example of the possibility of acquiring a certain degree of technique under the most unfavorable conditions, and, at the same time, the exaggerated height of his arm demonstrates the effect of such a position in the production of tone. In other words, an arm that has been trained in such an unnaturally high position is incapable, as a rule, of producing a large tone, even when the player is aided by an exceptionally fine instrument. Instances of exaggeration of a low-arm position are rare; and almost every student of the violin will understand that it is next to a physical impossibility to play on the lower strings with the elbow close to the side.

To proclaim one style of bowing as the only correct or good is worse than foolish. At the Hochschule, in Berlin, the idea is promulgated that there exists but one good kind of bowing, viz.: the bowing taught at the Hochschule. But our best artists, of other "schools" of violin-playing, are constantly offering practical demonstration of the absurdity of the Hochschule idea.

But there is one feature of right-arm technique which is absolutely essential in every method of bowing, whether the arm-position is high or low: that is, the wrist must be supple, and it must assume the burden of the work. On this question there can be no two opinions. A supple wrist and a free forearm are of prime importance in all good bowing.

BOGUS "STRADS." THERE appeared, in a recent issue of the New York *Times*, an article on bogus "Strads" which will interest all readers of these columns. It contained a few inaccuracies and several absurd statements, but, on the whole, the bulk of it is worth reproduction.

"It is true," says the writer of this article, "that in times past attempts have been made to palm off on unsuspecting customers violins attributed to Stradivari. But these frauds have been readily detected by experts. Now, however, so closely have the originals been imitated that doubt has been cast upon the authenticity of instruments in public museums which for years have been treated with reverential respect, while private collectors are harassed with doubts as to whether they possess the genuine article."

"The fabrication of a bogus Stradivarius is by no means an easy matter. First of all, the separate parts of the instrument are prepared, then the wood is suitably stained, and certain patches are added. Very often, in genuine old violins, the place where the bridge rests has to be renewed, so a new piece is carefully inserted there. Then with a special tool hollows are beaten in the front and back, to show that the

so-called 'voice' had in the course of centuries to be renewed.

"Before the body of the 'fake' violin is put together the inside of the different parts is carefully rubbed with oil, and the signature of the maker, as well as a repairing label, are stuck in. The old violin-makers pasted their labels on the inside of their instruments. These labels, either printed or written, had their name and the name of the place they lived in; also the year also the violin was made; and later repairs were also noted in the same manner.

"The body of the violin is next put together, the neck is added, the peg-holes are bored and reamed, small injuries are made in different places and carefully repaired, and dust which will stick to the oil is shaken in. Then the instrument is varnished.

"Layers of varnish are put on, and when dry are nearly entirely rubbed off again, so that it looks as if the varnish had often been worn off through use and renewed. Then the "shading" is added, that is where the hands and chin have left traces of long use. In the most ingenious manner flaws, cracks, and blisters are then added.

"Finally, to remove all doubts as to antiquity worm-holes are made. The old instrument is ready and it only needs a purchaser."

"Well-preserved instruments of the first masters are very rare in spite of numerous advertisements of genuine Amatis, Guarnerius, Stainers, etc., at seemingly low prices. These latter instruments are either made up of worthless remains of old violins or else are brand new.

"For the last thirty years genuine old instruments in first-class order have seldom been sold for less than \$4000. Ten years ago Hill, of London, paid \$4000 for the so-called 'Le Moine' violin of Alard, and a 'sello' of the same master fetched \$18,000. Thirty years ago Franchomme paid \$4000 for his Stradivarius 'cello. In 1878 a Stradivarius was sold in the Hotel Drouot for \$4800. These are not fancy prices picked out from sales extending over a long period. The average price to-day for a good old violin is between \$4000 and \$5000. If old instruments are sold at lower prices, their title to be 'genuine' is questioned.

"Original instruments of the discoverer of the violin, the Tyrolean, Kaspar Tieffenbrunner, who later settled in Brescia, are never on the market, and cannot be copied. Their heads are models of the carver's art, their backs are artistically painted, and on the rims are verses in gold and ivory, mother-of-pearl, and metal. Alleged instruments of Amati, of Antonius Stradivarius (1644-1733), of Joseph Antonius Guarnerius del Gesu (1693-1743), or of Jacob Stainer, and of all the other great Italian, French, and German violin-makers are more or less cleverly imitated in build, varnish, and signature.

"Of the greatest importance in determining the age of a violin is the maker's and the repainer's labels. It is not difficult to produce a label which in some measure appears to be genuine, but it is almost impossible to procure the exact kind of paper the old makers used, and also very difficult to imitate the peculiarities of the old handwriting in such a way as to deceive a practiced eye. The best thing is to examine the label to see if there is any trace of a watermark on the paper, and of what fiber it is, whether the ink is old or has been rubbed into it, and whether the ink is yellow from age or from the addition of chemicals. The handwriting must also be compared with some which is unquestionably genuine."

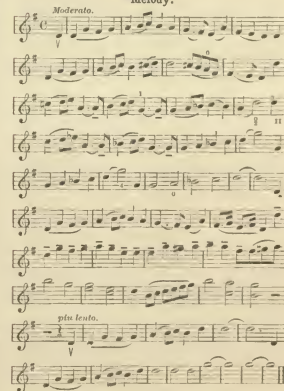
TERESA MILANOLLO'S SEVENTY-FIFTH BIRTHDAY.

OUR readers will probably remember the brief sketch of the Milanollo sisters which appeared in the September issue of THE ETUDE of last year. Those, in particular, who had neither heard nor read anything concerning these famous sisters previous to the publication of this sketch will be more than ordinarily interested in learning that Teresa, the elder sister, celebrated her seventy-fifth birthday on the 28th of last August.

FINGERING
AND PHRASING.

ALL students who were interested in the Melody which was published in the October issue of THE ETUDE may now compare their own ideas of fingering and phrasing with those originally conceived for this little piece. It will be seen at a glance that, harmoniously with the character and design of this melody, the fingering and phrasing are exceedingly simple and clear. And this should teach the student that, in all fingering and phrasing, the chief things to be considered are the musical ideas and general design of a composition. Whatever phrasing will serve best to bring out these ideas in a clear and simple manner may always be relied upon as the most fitting and artistic. Individuality, of course, always plays an important part in the composer's or player's decisions; but, as already stated, fingering and phrasing should always be selected with the view of presenting the musical ideas of a composition in a lucid and beautiful manner.

Melody.

THE RODE STUDIES.
THE EIGHTEENTH
CAPRICE.

THE furious tempo in which this prelude is required to be played is quite impossible of achievement without careful preparation. That is, the student should make no effort to play this Caprice in the tempo desired by the composer until much capricious, deliberate work has been done to prepare the right arm for the requisite speed. The student would do well to choose a moderate tempo in which he would experience little or no difficulty as far as the left hand is concerned. All notes that are not slurred should then be sharply detached, and all accents should be produced with the utmost possible vigor.

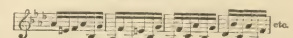
Few students will fail to understand that the chief purpose of this Caprice is to increase the strength and suppleness of the wrist. It will be easily perceived that, while the work for the left hand is not to be scorned, it is nevertheless simple in comparison with the work required of the wrist. Flexibility, strength, and endurance are demanded in a high degree; and these can be acquired only with intelligent study and great persistence.

Needless to say, the entire study is played near the point of the bow. Sharply-detached bowing, in a moderate tempo, will eventually result in the ability to play the whole Caprice in a virile style. But the player should remember that the sharply-detached strokes are as advisable in a moderate tempo as they are not necessary, in the same degree, when a great speed is attempted. In other words, if the wrist has been

sufficiently strengthened in a moderate tempo, the impetus and energy that naturally result from great speed make it unnecessary to continue the special wrist-effort so desirable in a slower tempo. In fact, the player would find it impossible to make such an effort.

A first glance at this Caprice may only reveal the fact that it contains many annoying technical difficulties. The average player will surely fail to perceive the many opportunities that are offered for the display of musical judgment and a fine sense of color; but that the study abounds in such opportunities will be quickly be discovered by the serious student who is not satisfied with displaying mere technical skill. Color is, in a great degree, of course, a question of individuality. What one player selects another rejects; yet each may have a well-developed sense of what is really beautiful. The pupil should therefore understand that what is here suggested will not necessarily appeal to all players, though it may appeal to many.

Take, for instance, the four measures beginning with the 9th and ending with the 12th. There is nothing to indicate that a change of tone is desired; and the average player would doubtless play these measures in a colorless manner. But let him make the attempt to give these four measures the musical importance which they deserve. Let him play them with the variety of tone indicated in the following illustration, and he will quickly appreciate how much he has added to their musical worth:

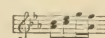


Other, similar, opportunities occur in this Caprice for the display of taste and judgment (as, for instance, in the four measures beginning with the 56th and ending with the 63d); but what has already been suggested should suffice to lead the pupil into unconventional methods of expression.

THE NINETEENTH CAPRICE.

The arioso, which is, in reality, the introduction to this Caprice, is often played too slowly. The tempo-mark in my edition is 96 eighth-notes—which is probably the tempo desired by Rode. (I wish here to call the reader's attention to the broken measures with which both parts of this Caprice are begun. These are not regarded as the first measure, and are unnumbered in my analysis.)

The groups of grace-notes should be played in keeping with the tempo and character of the composition. Usually they are flippantly played, in a hurried, nervous manner. The grace-note in the 13th measure is a long one, and the figure should be played as follows:



The stretch in the 14th measure is very awkward for most players, impossible for many. These who labor under the disadvantage of having small hands will find it a good plan to reach from the fourth finger to the first rather than in the usual way. On the contrary, in the 34th measure, the placing of the first finger should precede that of the fourth.

The allegretto should be studied chiefly in a slow tempo. A too early attempt at rapid playing will result in uneven bowing and a false value of the notes. That is, the lower note of the octave will resemble a grace-note.

It will be noticed that wherever the composer departs from the octave design of this study there are always fine opportunities for beautiful shading and phrasing. The octaves themselves should be brilliantly played, the fingers lifted from the strings only when really necessary.

This is a study requiring fine manipulation of the bow, as much as can be shown the pupil which mere words will not make clear.

(To be continued.)

class of public performers will indulge in "platform" eccentricities, to a greater or lesser degree. Not a few celebrated artists now living are notorious for their vagaries in this respect, and it is currently reported that much of their fascination and success is due to these elements in their individuality. We can hardly accept this, however, as true in the case of any artist who has won an assured and lasting position. A mountebank may dazzle and amuse the public for a short time, but it soon wearies of his antics, and, unless he has more solid qualities, he speedily sinks into oblivion.

We maintain that the great artists addicted to such mannerisms are great not because of them, but in spite of them, and because their genius and abilities triumph over them. The artist is better without them, and they can only be regarded as blemishes in his equipment, and certainly not as qualities that should be imitated by artists of less merit. It takes a large amount of talent to overcome the prejudice excited in an audience by an unnecessary display of vanity and childish self-satisfaction, and the adoption of such tactics by new and untried singers can only end in disaster.

PERSONALITY IN SINGING.

Personality in singing is a much greater element in success than is commonly recognized. A strange, elusive quality is this personality, so impossible to define, so difficult to describe, and yet so potent and unmistakable a reality.

When a singer comes before an audience that audience cannot help being impressed whether consciously or unconsciously by that subtle thing, the artist's personality. If this personality is married in any way by affected airs and graces, if there are signs of vanity and overconfidence, if there is a lack of simple sincerity, these facts are sure to react against the singer, and the audience will register its mental disapproval, even though it does not take an outward form. Audiences are strongly affected by such considerations, and it is difficult to exaggerate their importance. It is therefore of the highest moment to the singer to be natural and true in his disposition, and the best way for him to do this, is to concentrate his mind on the rendition of his music to the very best of his ability. If he does this, and identifies himself with it so thoroughly as to show that he is bent on giving the composition the best interpretation of which he is capable, the audience will recognize his genuine devotion to his art and reward him accordingly.—*Frank H. Marting.*

One of the greatest bores I have ever met is a teacher. He is a pedagogue, a dogmatist.

Another point of view is that of Tolstoi, who holds that only that art is real which is the expression of universal religious feeling. By religious feeling he does not mean any church or creed, but man's highest conception of his relation to his fellow-man, society, and his creator. Real art, he says, will appeal to all alike, no matter what their state of mental development. From this standpoint we must exclude everything except that which is the product of an intelligence common to the lowest order of society. He excludes nearly all modern music, including the immortal Ninth Symphony, but the works of Wagner he considers a disease, a moral contagion, which should be placed in eternal quarantine.

"The Renaissance," says Gunsauls, "was the reformation of the European intellect and the Reformation was the Renaissance of the European conscience." From Tolstoi's point of view, the Reformation was the real Renaissance, in that it had to do with man's religious growth. The Renaissance, he urges, was a departure from real religion, and was only a development of the intellect which never produces real art, is counterfeit art. From such a point of view the present should fill us with alarm.

The only rational point from which to view present art is from the present. The art of any age reflects the thought of that age, or the thought of the art

producing element of that age. It is irrational to compare the music of today with that of two centuries ago in an attempt to determine which is the better. The best music of that age reflected the best thought of that age, and only that which was the product of a mentally living something in common with the present still lives. Of all the music produced in Bach's time, how little of it lives to-day! Not that it has changed, but the world has outgrown it. It is not at all likely that Bach said all there is to say, although he will doubtless be the last of that age to disappear. As to the playing of his own works, there are numerous pianists to-day who could furnish him a genuine stimulus.

Life to-day is more intense, more complex, and more strenuous than ever before, and the music which is the reflection of such a state of mind must necessarily be the same. The original orchestrations of the Handel oratorios are not used now, because they do not satisfy the present state of mind. There can be no retrogression. The music of to-day may be different from that of last century, but it is none the less a true reflection of the age. That humanity will attain higher states of development in the coming ages all will agree, and each age will be reflected in its art, for the art of any age is the product of its best thought. If a new form of musical expression appears in the future, it will be the result of a new condition of thought. It may be in advance of the general intelligence, but that there should be leaders in, every age seems in the natural order of things.

National characteristics in music will never be as pronounced in the future as in the past. There was a time when nations were practically isolated, in which condition national characteristics had an opportunity to develop, but in this age, when all civilized nations are in daily communication with each other, the common thought becomes larger, and characteristics disappear. America will never have a national school of composition because she is today, and in the nature of things, always will be a part of all the earth. The music of all nations has been affected by Germany, but Germany will in turn be affected by the rest of the world.

What the music of the future will be is a question the future must undertake to answer.—*D. A. Chipphier.*

It is commonly thought that a person's voice distinctly his own, that it represents his own individuality, that it is the one thing about him not affected by surrounding circumstances.

Reflection on the matter will prove, however, that man is affected by environment in this as in other matters. As the child is father to the man, so the child's voice is the precursor of that of the adult, and the voice of a child is largely modified by the tones he hears in youth.

It stands to reason that as a child is but a reflector of his surroundings his voice partakes of that reflection. If the infant, as it comes to the age of word-making, hears, in its mother's voice, tones that are well modulated and beautiful, articulation that is distinct and clear, its first steps in that direction will be along the same line. If it is surrounded by musical voices during its youth, in ninety-nine cases out of hundred it will develop the same qualities of voice; but, on the contrary, if the mother's voice is nasal and shrill, as too many women's voices are apt to be, if the tones are high-pitched and the articulation hurried and indistinct, the child gets its first ideas of tone and speech along these lines; continue such vocal environment for a few years and the child's tones are fixed for life—the shrill, unmusical, indistinct voice is perpetuated for another generation.

The Catholic church says that, if it is given, the first eight or ten years of a child's life, any other denomination may have the rest, which statement but shows the fixity of impression on the juvenile

mind and the result of the child-environment in after-life. And the same is true of the child-voice. Surround a child with good tone, good voice, and clear enunciation, and these features of vocalization become part of its adult life. Frequently the child is retarded in its vocal growth and its powers of expression by those who would coddle it with baby talk and pet it with nonsensical utterances. It naturally copies this instead of the clear and slow, easily-understood enunciation that should be the part of those who seek to develop its unfolding powers. The baby-mind works more rapidly than the baby-tongue, and the words become confused in the attempt to express itself. Then the parent should aid by supplying words with careful explanation suited to the child-mind. Permitting a child to rush its talk or scolding it into nervousness results in stuttering or indistinct methods of expression.

The next feature of a general preparation for artistic singing is a full understanding of the language and a practiced ability to handle it in ordinary reading and conversation. For song is but thought set to music. A person who cannot well read a poem, making clear its words and ideas, cannot sing it well, bringing out the emotional feature in addition. For the emotional is dependent on the intellectual to a large degree. The simplest emotions, such as joy and sorrow, can be expressed by pure vowel-tone; but, if we wish to go deeper in emotional expression, we must have at our command distinct enunciation of consonants; for on them depends the sense of language, and on this sense depends, again, the exactness of emotional condition. Vowel is the heart of language, consonant the brain.

It is hard for the young singer, or many an older one for that matter, to realize that the prime element of song is the sense of vowel-value. The music is simply the vehicle of the thought. Poem first, music afterward. It is true that Beaumarchais said: "The stuff that isn't worth writing is good enough to sing"; that perhaps because of the quantity of inanity that was set to music in his day as in ours. And undoubtedly many a so-called poem that is unworthy of existence is set to music—perhaps equally unworthy of existence. But, such trash aside, and the true song literature of the world considered, it must be remembered that the singer's first duty is toward the poet, not the composer. If the singer does not agree with this, let him forsake the field of song for that of instrumental music, or confine himself to vocalises.

One's first duty being, then, toward the language, it behooves the singer to look well to his ability to handle the tongue in which he sings. Nor do I touch on the farcical singing in a language that one does not speak.

What writers have furnished the text for our best modern song! Shakespeare, Tennyson, Longfellow, Goethe, Schiller, Lenau, Müller, Hugo. Do not their words demand consideration! What boots it that the music has been written by Schumann, Schubert, Franz, Rubinstein, Dvorák? These composers would be the first to demand from the singer a clear enunciation of the thought that they wrote music to illustrate. For they composed music to illustrate the intention of the author as an artist makes drawings to illustrate an author's book. He subjects himself to the good of the writer's intentions.

Certain elocutionary ability is necessary for him who would sing well. He must articulate distinctly. He must have a clear sense of consonantal values. His reading should have passed the singing stage of the old-time puppet hymn-reading: the poem should first be read with attention to detail of enunciation, then in the rhythm of the song, and, finally, to the music intended.

Larynx is too frequently given mastery over lips and tongue. Purity of tone is the be-all and the end-all of any singing-master, and the pupil as a matter of course follows the master's footsteps. Vocalization is but a preparation for good singing—or should be such.

For reasons that may be inferred from the above, the singing of *lieder* or the thoroughly-composed song

requires a larger equipment than performance of the operatic aria. The latter is written principally to display vocal agility; the former to carry to the listener a series of ideas and emotions. Such songs, and even some ballads, require a larger emotional equipment on the part of the singer, and decidedly more power of clarity in verbal expression. For in one is telling a story, set to music, it is true, but a story for all that; and the person that could not tell it with good effect without the music certainly has small chance to tell it clearly and distinctly when hampered by melody, harmony, sustained tones, or rapid iteration of notes.—*W. Francis Gates.*

Tux Club, at its opening meeting in New York in October, discussed the question as to "What constitutes professional success in music." There were present nearly fifty members, each of whom occupied from one to three minutes in giving his views on this subject. The question is well worth considering, and clearly has more than one side to it. With a view to encouraging teachers, young and old, as well as students to consider the matter, I am going to invite the readers of *THE ETUDE* to join in making a symposium covering the above subject. Symposiums have from time to time appeared in the columns of *THE ETUDE* and always provide instructive reading. The manner of working up a symposium is as follows:

The Editors select a topic that they feel will be of interest, and also of benefit to their readers, and send letters to prominent musicians and writers, asking them to contribute short papers. Let us follow about the same plan, with the difference of throwing the columns of this department open to anyone who is sufficiently interested to have ideas and can express them well. When the contributions are all in, those papers which, in the estimation of the Vocal Editor, are worthy a place in the symposium will, together with the name of the writer, be published.

Contributions must not exceed one hundred and fifty words in length, and must be sent to I. W. Greene, 455 Fifth Avenue, New York, before January 1, 1902. Those who wish manuscripts returned will send stamps.

THE TEACHER'S RECESS.

It is an excellent idea for the teacher to arrange, if possible, to have five or ten minutes' rest between lessons in order to relax the tension on the nervous system. I knew a very successful teacher whose studio was located in a large office-building. He made it a point to go into the hall and walk around the building for five minutes between each lesson. He claimed that the short relaxation proved of the greatest benefit to his health, and it certainly seemed so, as he was able to get through an immense amount of work without seeming to be much the worse for it.

Teaching, when properly done, requires intense application on the part of the teacher, and a vast loss of nervous force. In the case of the average studio teacher, who has his pupils following one after the other in rapid succession without the slightest break, often to the extent of four or five hours on a stretch, he is running a great risk. The machinery of the brain was not constructed to run at high pressure for such long periods, and, although a teacher may seem to stand it for years, yet it is a pace which will age him with terrible rapidity. Singing, the famous Parisian voice-teacher who changed the voice of Jean de Reszke from a baritone to a tenor, formerly taught the greater part of the day. He found that the strain was telling on him, however, and now he teaches only from 9 A.M. to 11:30 and from 3 to 5:30 P.M. When this time is all filled he refuses further pupils, who are obliged to wait for a vacancy.

A leading New York voice-teacher recently told a reporter that he had given 27 half-hour vocal lessons at a stretch, taking only half-hour intervals for his dinner and supper. I should not like to say how many weeks that one-day's work had cut off his life.

For reasons that may be inferred from the above, the singing of *lieder* or the thoroughly-composed song

Just as some immense effort has made many an athlete an invalid for the rest of his days, so many a brain-worker has smashed some delicate cog in the machinery of the brain by putting a strain upon it beyond all reason or common-sense.—*Robert Irvine.*

A NUMBER of letters have been received from our readers urging us to print the questions with their answers, claiming that the answers frequently point to half-formed inquiries in their own minds. Could they be sure these answers corresponded with questions meeting their own needs, the usefulness of the column would be greatly extended.

The Vocal Editor acknowledges the reasonableness of these requests and would gladly comply, but cannot do so for three reasons:

1st. Many questions come in the shape of long letters describing conditions and giving the writer's views and experiences; these cannot be published. 2d. Often the questions are neither well clearly expressed, and it would require much editing and condensation to make them of value to the general reader, which obviously is not an agreeable task. 3d. The personal statements entered into this work, which not only very greatly strengthen the purpose of the Editor, but promote the confidence of the inquirer. To disturb this by allowing the public to more fully participate in its function seems not a wise policy; we view these questions in the light of friendly confidences, which are not violated when only the answers are published.

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Children's Page

Conducted by THOMAS TAPPER.

A THEORY LESSON.

THE concluding task in the theory lesson in November was "In how many ways do we find the chord G-B-D-F? What kind of a chord is it?"

A Triad is so called because it has three tones, a word we have received directly from the Greek. (What English words of the root Tri-, referring to three, do you know?) Two-tone chords we call Diads. Four-tone chords made up as the chord G-B-D-F is, we simply call a Seventh chord, because that is the interval for the lowest (G) to the highest (F) tone.

In our last lesson we learned that a Triad, like C-E-G, may be found in several keys. If you have followed out the hint about the chord G-B-D-F you now know that it is to be found in the key of C major. It belongs to C-major and to C-minor (hence the B-natural, in C-minor). It is the Dominant Seventh Chord; Dominant because it is a ruling, a governing chord. (Why ruling or governing?)

It is not at all an uncertain chord, like the Triads. It is found only in its own key; and, therefore, it is a sure indication of the key. Whenever the key changes (modulation) this chord is most likely to be present; and, if so, it announces the new key clearly.

Hence, the Dominant Seventh Chord is a chord with which we should be intimately acquainted. Think of G-B-D-F in the key of C-major (or minor). The tones are a third apart, counting up in order. The tones are the 5th, 7th, 2d, and 4th of the Scale, or *sol*, *ti*, *re*, *fa*.

You must know this chord from memory in every key. For the first task, do this:

1. Write, in every key you know, the chord *sol*, *ti*, *re*, *fa* (or 5, 7, 2, 4); and play this chord on the piano.
2. Of what key is each of the following the Dominant Seventh Chord? A-C-sharp-E-G; F-A-C-B-flat; B-flat-D-F-A-flat; D-F-sharp-A-C; C-E-G-B-flat.
3. How should these Seventh chords be altered to become Dominant Seventh Chords? D-F-A-C; E-G-B-D; B-D-F-A.

THE BIOGRAPHY LESSON.

THE great interest shown in the works of Mascagni, and their value to the music of our time make it worth while to us to know something of the man.

This is the month of his birth, December. He was born on the third of the month, in the year 1863, at Leghorn, Italy. His father was a baker, a man of humble station, who hoped for great things for his son, though not in music.

As Handel's father intended his boy, and as the Schumann family intended theirs, so this father was of mind to set his boy to study law. But in all these cases the family had to combat the most determined quality in the world—Talent. Handel received musical training early in life, and, being yet a youth when his father died, he found it comparatively easy to keep to his music. Schumann had to combat the prejudice of his people, particularly of his mother for many years. But in the end music claimed whom it had gifted, and the world possesses from these two men the works of great musicians instead of unknown lawyers.

Whether Mascagni has as great music gift as his famous predecessors will be decided in the future. At all events he has shown as great determination. He is said to have studied the piano in secret. Later on

he entered a music-school, aided by an uncle, despite the father's strenuous efforts to cut music out of the boy's life. It is told that he even locked him up in the house to prevent him from receiving music instruction.

But with the same perseverance as marked the great Saxon he was able in time, through the help of a friend, to enter the conservatory at Milan. On leaving this school he began a period of wandering, going from place to place, always occupied with music; conducting, playing, thinking of plots and music which later on he worked out; keeping faith with himself and hoping for better times.

Once in Naples, he lived for six weeks on no more than a plate of macaroni a day. But all the while his mind was busy on his composition—the opera *Ratcliffe*, a romance by Heine. But before any fame came to him by this work it happened that an opportunity arose, though not for him any more than for anyone else; only he took advantage of it. A publisher in Milan, named Sonzogno, offered a prize for a



MASCAGNI.

one-act opera. Mascagni has told how he won this prize and became famous in a moment:

"The thought of *Cavalleria Rusticana* had been in my head for several years. I wanted to introduce myself with a small work. I appealed to several librettists, but none was willing to undertake the work without a guarantee. Then came notice of the Sonzogno competition, and I eagerly seized the opportunity to better my condition. But my salary of 100 lire (about \$20.00), to which nothing was added except the fees from a few piano lessons in Cerignola and two lessons in the Philharmonic Society of Canosa (a little town a few miles from Cerignola), did not permit the luxury of a libretto.

"At the solicitation of some friends Targioni, in Leghorn, decided to write a *Cavalleria Rusticana* for me. The words: 'They have murdered Godfather Turiddu' were forever ringing in my ears. I needed a few mighty orchestral chords to give character to the musical phrase and achieve an impressive close. How it hap-

pened I don't know, but one morning, as I was trudging along the road to give my lessons at Canosa, the idea came to me like a stroke of lightning, and I had found my chords. They were those seventh chords, which I conscientiously set down in my manuscript. Thus I began my opera at the end.

"When I received the first chorus of my libretto by post (I composed the Siciliano of the prelude later) I said in great good humor to my wife: 'To-day we must make a large expenditure.' 'What for?' 'An alarm-clock.' 'Why?' 'To wake me up before dawn, so that I may begin to write on *Cavalleria Rusticana*.'"

The expenditure caused a change in the monthly expense, but it was willingly allowed. We went out together, and after a good deal of bargaining spent nine lire. I am sure that I can find the clock, all safe and sound, in Cerignola. I wound it up the evening we bought it, and it was destined to be of no service to me, for in that night a son, the first of a row of them, was born to me.

"In spite of this I carried out my determination, and in the morning began to write the first chorus of *Cavalleria*. I came to Rome in February, 1890, in order to permit the jury to hear my opera; they decided that it was worthy of performance. Returning to Cerignola in a state of the greatest excitement, I noticed that I did not have any money to be the return-trip to Rome when my opera was to be rehearsed. Signor Sonzogno helped me out of my embarrassment with a few hundred francs.

"Those beautiful days of fear and hope, of discouragement and confidence, are as vividly before my eyes as if they were now. I see again the Costanzi Theater, half filled; I see how, after the last excited measures of the orchestra, they all raise their arms and gesticulate, as if they were threatening me; and in my soul there awakens an echo of that cry of approval which almost predicted me. The effect made upon me was so powerful that at the second representation I had to request them to turn down the footlights in case I should be called out; for the blinding light seemed like a fiery ally that threatened to engulf me."

FORREST AND STEPHEN RODDY, of Centralia, Mo., have put into execution a plan by which they expect to get to the World's Fair of 1904 at St. Louis.

Two boys' plan A UNIQUE WAY TO GET TO THE WORLD'S FAIR OF 1904 AT ST. LOUIS. In a cart by two two-year-old cattle. Yacation was a problem with Mr. Roddy, as with all fathers; much more of a problem than it was with the boys. What would be done with the boys after school was puzzling Mr. Roddy. He wanted to keep the boys employed and off the streets. The devil lurks on the streets of towns, small and big, looking for boys. The purchase of the calves was a solution. They skinned through the country and found two of the same age that matched. For one five dollars was paid and for the other six dollars. "The boys will kill the calves," declared some of Mr. Roddy's friends, as they ridiculed his venture. But the boys did nothing of the kind. They soon had the animals well trained to harness, working finely. Feeding and caring for them was sufficient employment to keep the youngsters out of mischief.

The Centralia Fair Association gave the cart, its owners and drivers free admission provided they would drive around the show ring. The famous cattle herds of central Missouri did not attract more attention. The second day of the Fair a wealthy farmer offered one hundred dollars for the team of calves for his boy, but the Centralia youths, though sorely tempted, refused to sell.

Their idea is to get an old-time outfit and drive to St. Louis and through the city to the Exposition. They hope to sell the team for enough money to pay their expenses at the Exposition. Stephen Roddy is thirteen years of age; his brother, Forrest, ten years.

REPORTS FROM CLUIIS.

Mr. Tapper: We had our second meeting October 11th, and took in two new members. Nine were present at the meeting. We played a new game and Ruth Brodriek won the game. Miss Emerson, our teacher, told us about how they had music long ago: they hollowed a log and beat it with a stick; that was their music. This is the second time the club has met; we had a very nice time.—*Geraldine Newman*.

Mr. Thomas Tapper:

Our music-class was organized into an ETUDE CLUB by our teacher, Miss Minnie A. Smith, on Thursday evening October 7th. It is to be known as the Major and Minor Club. We have fifteen members. The officers elected for the first half-year are as follows: Pres., Irene Breads; Vice-pres., Jessie Dunn; Sec., Susie M. Peters; Treas., Ada Timmons.

After the business of organizing the club, we had a short reading on List, the pupils taking notes for review at next meeting. We intend meeting the first Tuesday in every month, when we shall have readings, questions on theory, etc., a short musical program, and amusements (conducted with music). Our club pin and colors correspond, green and white; these also will be our colors at all our socials and entertainments. We shall have a public musicale early in the year, a birthday party, and a summer picnic.—*Susie M. Peters*.

Mr. Tapper:

Our secretary, Susie M. Peters, wrote to you telling you of the club which I organized among my pupils on October 7th. We decided by vote for it to be called the Major and Minor Club. We wear a pin of my own design bearing initials M. M. C. in silver on green enamel. Our class colors also are silver and green.—*Minnie Adele Smith*.

Mr. Thomas Tapper:

On the afternoon of October 6th my pupils met to organize an ETUDE CLUB for the purpose of advancing themselves in the study of music. Sixteen members were enrolled. Officers elected: Morris Alexander, Pres.; Ed. Winestine, Vice-pres.; Matthe Marfield, Sec. and Treas.; Annie Smart, Ada Brown, and May Brigham on the Program Committee; Ione Montgomery and Gertrude Wicks on the Reception Committee. Myrtle Pledger and Mary Cummings were appointed to keep the studio in readiness. Date of meeting, first Friday afternoon in every month. Name of our club: Tunica Music Club.—*Lucretia Scott*.

Editor CHILDREN'S PAGE:

We have formed an ETUDE CLUB which is to be known as the Mendelssohn Club. There are seven members. Helen Hickey, Pres.; Eleanor Brigham, Sec.; Winifred Leonard, Treas.

We met once a month. Last month we took up Haydn. The only piano selection was the "Austrian National Air." One of the members read an essay on Haydn's life, another gave the definition of "Oratorio," and another read an essay on "The Creation." We are very anxious to receive membership cards.—*Eleanor Brigham*.

Editor CHILDREN'S PAGE:

My pupils, nine in number, have formed a club to be known as the Mozart Club, and are following the outlines given in THE ETUDE for study, using "First Studies in Music Biography" and "Pictures from the Lives of Great Composers."

At our last meeting we read the first five chapters of Bach, and first few chapters of "Pictures from the Lives of Great Composers," which the members will relate at the next meeting. In the near future we will have short interval lessons and drills in pronunciation and definitions of words used in music, such as Adagio, Allegro, etc.

The officers of the club are Maud Byers, Pres.; Ida McQuaid, Sec. An admission fee of ten cents is

charged, which we will invest in Perry Pictures, etc.—*Mildred R. Wheeler*.

Editor CHILDREN'S PAGE:

I have organized my pupils into four clubs, meeting every two weeks: Children under 12, Little Girls' Music Club, 10 members. Pres., Theo Sprecher; Sec., Olive Drebert.

Boys' Club; 10 members. Pres., Lloyd Pasewalk; Sec., Verne Johnson. St. Cecilia ETUDE Club (girls 12 to 16); 9 members. Pres., Rene Meyer; Sec., Helen Maynard.—*Mrs. Cora A. Beels*.

Editor CHILDREN'S PAGE:

On Monday afternoon, October 12th, the Cecilia Club held its first meeting of the season. Only two members besides our teacher were present. The president and secretary were absent, and according to the rules of the club they will be fined, as they did not notify the club of their intended absence.

We studied the life of Mozart according to the suggestion in the October ETUDE to those clubs who can meet only once a month. The Mozart minuets were played.

We decided that it would be advisable to meet once a fortnight in order to accomplish all we desire, and to keep alive the interest. At our next meeting test-question will be asked on the foregoing Mozart lesson.

October 25th. The Cecilia Club at meeting of October 24th, elected the following new officers: Bertha M. Patterson, Pres.; Mabel Rivers, Vice-pres.; Vivian L. Irwin, Sec. and Treas. Membership cards received, for which we thank you.—*Vivian Irwin*.



We give above a reproduction of the membership card which has been prepared for the members of children's clubs reported to THE ETUDE. In sending a notice be sure to give the number of members in the club. All clubs that have not yet received cards should report at once to THE ETUDE.

Editor CHILDREN'S PAGE:

Our club was organized September 27, 1902, by Miss Moorcroft with thirteen members. The name of our club is Junior Musical Club. We meet every Saturday afternoon at 2:30 o'clock. Our officers are: Pres., Esther Andersen; Sec., Hilma Ostrom; Vice-pres., Mabel Butten. When the roll is called we answer to our names with a musical quotation. The secretary then reads the minutes of the last meeting. Then our teacher talks to us about musical history, composers, etc. After that we play a musical game, and then our lesson is given out for next week. We expect to give a recital soon, and look forward to many good times together this winter. Our colors are old rose and pink.—*Esther Andersen, Pres.*

Mr. Thomas Tapper:

My pupils organized a club October 2d and have selected the name St. Cecilia Club. Our officers are: Pres., Corine Page; Vice-pres., May Burns; Sec., Maud Box. They have badges of cardinal and pink. We desire to join the CHILDREN'S ETUDE CLUB. Each member has chosen a musician, and when called upon will give an interesting fact in his life. We have Mozart, Haydn, Handel, Chopin, Verdi, Beethoven.

We use the game "Great Composers." There are only six members, junior pupils. Each meeting there will be something new to interest them. A fine of ten cents is imposed on those who are absent unless prevented by sickness or absence from town. The money will be used for study in connection with our lessons and sometimes for little refreshments. They meet every Thursday evening.—*Jarvis Butler, Treas.*

Mr. Thomas Tapper:

We met and organized a St. Cecilia Club, with ten members. We have for Pres., Emelie Meyer; Vice-pres., Mabel Peterson; Sec., Lottie Willis; Treas., Maud Williams. We would like for you to send us our membership-cards.—*Bertha Darcy, Leader*.

Editor CHILDREN'S PAGE:

I have organized my class into an ETUDE CLUB with a membership of twenty-four. Our officers are: Linda Primm, Pres.; Mary Austin Walker, Vice-pres.; and Eva Grimes, Sec. The Treble Clef is the name selected by the club. We will meet once a month. I shall be glad to receive membership-cards soon.—*Mrs. Forrest Nixon*.

Editor CHILDREN'S PAGE:

I received the sixteen ETUDE CLUB membership tickets, which you sent me. Please send me fifteen more. We now have thirty-one members in our club. Many thanks for the interest you take in our club.—*M. H. F. Kinsey*.

[This is the largest membership reported in one club. The next largest is the Mozart Musical Club, reported in the November ETUDE, twenty-six members.]

TELL ME A STORY.

It is almost invariably true that very little music-pupils enjoy the study of selections, about which the teacher can consistently give picturesque descriptions.

The childish conception of any of the simple Pastorales is considerably broadened by a tender word-picture of evening in the country. A Barcarole is made intelligible by a buoyant description of a boat with its heavy crew, the rush of the waves, and the rhythmic plash of the oars. A Rustic Dance becomes a delight after a bright presentation of the peasant company in gala attire, with sunburned faces, lip-hardened hands, and blithe, bubbling laughter. Gipsy music, devoted themes, and cradle-songs are, together with numerous others, especially acceptable in this respect.

According to this plan, a small mass of eight years recently mastered Schumann's "Knecht Ruprecht" with keen enjoyment and signal success.

She began the study in early autumn, sitting with clasped hands and eager face while I told her the story of the redoubtable hero of the myth, half saint, half fairy, whom the German children expect at Christmas-tide.

Thereupon her study of the selection was most fervent, and after a few suggestions upon the dramatic outline, she would whisper at the beginning of the different passages:

"Now here he is listening at the door! Here he sings so that the children will sleep," etc.

On the afternoon of December the twenty-fourth, the tiny maid tapped upon my door, asking with interest: "Isn't this the evening when the Knight Rupert comes?"

Upon my giving a laughing assent, she gathered her mates together, and told them with dramatic tone and gesture the quaint German story.

That night, at the wakening hour when the stockings were hung, these little lassies each placed an empty plate in the window ledge, so that the German children's saint might come to them along with their own dear Santa.

Thus the five minutes of story telling at lesson-time won weeks of good work from one small pupil, and incidentally furnished fun and merrymaking for a whole neighborhood.—*Harriet Pearl Skinner*.



EDITED BY EVERETT E. TRUETTE.



CONSOLE OF ORGAN IN ST. MARK'S CHURCH, PHILADELPHIA.

THE above cut shows the console of the new large organ, built by the Austin Organ Company, in St. Mark's Church, Philadelphia, Pa., and gives a good idea of the modern organ as far as the console portion is concerned. This large instrument was planned, if we are not misinformed, by Mr. Minton Pyne, the organist of the church, and is presumably his idea of just what a large organ should contain in stops and mechanical accessories. As we stated in the last issue of *THE ETUDE*, the instrument consists of nine distinct parts arranged on four manuals and pedal, the great, choir, and pedal organs being divided into two sections, and the solo and echo organs being played from the upper keyboard.

It will be noticed in the cut that there are six adjustable piston combinations for each of the three principal manuals, and five for the solo organ. There are the customary releases, beside two rendering pistons under the choir manual. The four balanced pedals are for the four manuals and the extra one is for the "grand crescendo." The other pedals are, respectively, full organ, great to pedal, reversible, general release, and four adjustable combinations for the pedal organ.

The speaking stops are as follows:

GRAND ORGAN, CHANCEL.

FIRST DIVISION.

Major Diapason . . . 16 ft.	Clarinet Flute . . . 8 ft.
Principal Diap. . . . 8 "	Octave 4 "
Open Diapason . . . 8 "	Grave Mixture . . 2 rks.
Dolce Diapason . . . 8 "	

SECOND DIVISION.

Violoncello 8 ft.	Trombone 16 ft.
Doppel Flute . . . 8 "	Tromba 8 "
Harmonic Flute . . 4 "	Clarion 4 "
Great Mixture . . . 5 rks.	

SWELL ORGAN, CHANCEL.

Contra Gamba . . 16 ft.	Geigen Principal . 8 ft.
Open Diapason . . 8 "	Viole d'Orchestre . 8 "

Viole Celeste 8 ft.	
Rohr Flöte 8 "	
Octave 4 "	
Spitz Flöte 4 "	
Flageolet Harmonic . 2 "	
Mixture 4 rks.	
Contra Posanne . . 16 ft.	
Horn 8 "	
Oboe 8 "	
Clarion 4 "	

CHOIR ORGAN.

GREAT DIVISION.

Open Diapason . . . 8 ft.	
Dulciana 8 "	
Liedlich Flöte . . . 8 "	
Gemshorn 4 "	
Piccolo 2 "	

SWELL DIVISION.

(In swell-box.)

Flauto Traverso . . 8 ft.	
Echo Salicorno . . . 8 "	
Unda Maris 8 "	
Harmonica 8 "	

Zart Flöte 4 ft.	Orchestral Oboe . . 8 ft.
Bassoon 16 "	Clarinet 8 "

PEDAL DIVISION.

Sub Bass 16 ft.	Viole d'Amour . . 8 ft.
Dolce 16 "	

NAVE ORGAN.

ECHO DIVISION.

(In swell-box.)

Viola 8 ft.	Vox Humana . . . 8 ft.
Angelica 8 "	Corno di Bassetto . 8 "
Liedlich Flöte . . . 8 "	

SOLO DIVISION.

(On heavy wind.)

Great Diapason . . 8 ft.	Tuba Mirabilis . . 8 ft.
Harmonic Flute . . 8 "	

PEDAL DIVISION.

Major Bass 32 ft.	Open Bass 16 ft.
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PEDAL ORGAN.

CHANCEL DIVISION.

Great Bass 16 ft.	Violoncello 8 ft.
Contra Bass . . . 16 "	Viole d'Amour . . . 8 "
Violono Dolce . . 16 "	Bombard 16 "
Sub Bass 16 "	Bassoon 16 "
Great Flute 8 "	Tuba 8 "

There are 18 couplers and 3 tremulants.

STUNTLING-BLOCKS.

TO YOUNG ORGANISTS.

II. TECHNIC.

has to be gone through with, but, when one elects to study the organ, then comes the diverging point; the fingers must now do all the work, and the pedals of the piano, that have up to this time helped to sustain the tones, must be abandoned. Not only this, but the contrapuntal and polyphonic style of playing Canon, Imitation, and Fugue, which to some is the essence of dryness. We must be content to practice and play just what our two hands can comfortably reach, while our pianistic colleague revels in sustained

chords and arpeggios, with all the modern entrancing harmonies which are not, as yet, a part of organ-literature.

One cannot have too much technique, and it is from the piano, and through practice on it, that we hope to obtain the desired results. Every year pupils present themselves for organ instruction, and expect to make a start at once, without any previous technical ability. Very often it happens, when they are informed that it is inadvisable to do so, they dispense with the teacher's services at once, and look elsewhere for another. Of course, they could be started by learning the notes and clefs; but, think of the time involved, not taking into consideration the wear and tear on the organ and the expense for blowing!

In the first place, there should be some complete control over the fingers that some thought can be given to the pedals. Furthermore, the ability to read music fairly well is an indispensable feature. It is generally conceded that, next to orchestra directors, organists have to cultivate the faculty of looking at and reading more music at one time than those in any other branch of the profession. The three staves have to be constantly within the range of vision, and often four are used, as in Mendelssohn's *Cminor* sonata, second movement.

Absolute independence of both hands and feet is necessary. In modern works when the performer has his right foot on the Swell Pedal, his left foot playing on the pedal-board, his right hand on the Great Organ, while the thumb of the same hand is playing a melody on the Choir Organ; and in the meantime the left hand is executing arpeggios on the Swell Organ, one can see that the demands are great, and that even to accomplish a little an immense amount of information must be absorbed before very much could be achieved.

INTERPRETATION AND INSTRUMENTATION.

The evolution of the organ, and its early history is delightful reading. From it we learn that the organ and its music has ever had an important place in the church ritual. In all its associations and connections it has always occupied a dignified and conspicuous place; consequently its literature is pure and noble.

Previous to the time of J. S. Bach writers used the organ almost exclusively in their sacred compositions. With the advent of the Reformation in Germany came the reformation and establishment of the organ and its music in the same country. This was nearly three hundred years ago; still the immortal Preludes and Fugues written by the Leipzig Cantor have never been equalled, much less excelled.

Considering the organ as an adjunct to the sacred service, the legitimate organist would eliminate all fanciful and elaborately figurative music. On the contrary, he would so manipulate the instrument that the attention of the audience would not be attracted by the beautiful solo stop, his brilliant playing, or the composition. All would have such an harmonious and religious effect as to become a concrete part of the whole.

In concert work, when the environment is entirely outside of what has been previously stated, many liberties are granted, and much more variety is expected. It is hoped that a distinguishing line will always be drawn between what might be called popular, and ecclesiastical organ playing.

Instrumentation, combining with it Harmony, Counterpoint, and Musical Form, is what every student needs. Take the scores of the masters, and you will observe that the work is not played all the way through on the strings, neither is it played entirely by the wind-instruments. There is a continual change of tone-color; sometimes a single group is used, sometimes a solo instrument, but more frequently in combinations. Organ-registration is then nothing more than the ability to combine the different kinds of stops so that the desired effect is produced. An amateur once asked an organ-builder this question: "How should I know when to pull a stop?" To which he answered, "Your common-sense ought to tell you!"

There are many who are in the same predicament, who rely solely upon the marks and annotations the composer or arranger has placed on the printed page. Now, this is an instance of the value of theoretical knowledge. A constant and continual changing of the stops displays very bad taste; it is in only rare instances that the stops are changed during a musical phrase or sentence.

While the organ is not, in the strictest sense of the term, a duplicate of the orchestra, it is the only instrument upon which one can satisfactorily interpret orchestral compositions; since he has at his disposal Flutes, Violins, Oboes, Trumpets, etc. A very creditable performance of a transcription can be given, along refined and artistic lines.

Among the quantity of original organ-music, the subjoined list can be largely drawn from, to make up the organist's repertoire:

Dietrich Buxtehude (organ works), 1637-1707.
Johann Sebastian Bach (organ works), 1685-1750.
George Frederick Handel (organ works), 1685-1759.
Johann Christian Rink (organ school), 1770-1840.
Felix Mendelssohn-Bartholdy (sonatas), 1810-1847.
William T. Best (arrangements; original compositions), 1820-1890.
Gustav Merkel (sonatas), 1827-1885.
Felix Alexander (Gulmansk), (organ works), 1837-
Charles Camille Saint-Saëns (symphonies), 1835-
Charles Marie Widor (symphonies), 1854-
Joseph Rheinberger (sonatas), 1859-1901.—W. D. Armstrong.

THE INFLUENCE OF SONORITY UPON TOUCH.

In discussions concerning the difference in touch as applied to the organ and the piano, the problem seems usually to be limited to the sphere of merely technical or mechanical considerations. Before pneumatics were so frequently used in organ construction, this difference in touch was supposed to be governed by the depth of the key-action, and by the more or less slow speech of the pipes. But nowadays the voice winds the pipes so that they speak very quickly, and this virtue is ostentatiously referred to in various builders in their specifications. This is generally coupled with the boast that the key action is so sensitive that any given key will respond distinctly a certain hundred times a minute. So that with these modern improvements of quicker speech at the pipe and quicker action at the key one might fancy that there is now little difference between organ and piano-touch.

But there are two points that must be reckoned with in analyzing the difference. The first point has to do with dynamics. A great deal of the problem of piano-touch depends upon dynamic conditions. For example, accents will demand a higher lift of the finger, hand, or arm as the matter calls for, and consequently they call for a heavier drop on the key than is required by organ-work. Accent on the organ must be interpreted by other means than the force of the finger-bow.

The other point has to do with the durability or sonority of the tone produced by the organ instrument. Every piano-tone is a *sforzando* effect, the loudest moment being at the time of attack. But the organ-tone is steady in volume so long as it lasts. And this difference in sonority has a direct bearing upon the touch demanded by certain effects.

For example, let us take a note repeated three times as in the first phrase of Beethoven's *A-flat* sonata, Op. 26. The dynamic effect of those three *A-flats* would be indicated by $>$ $>$ $>$ If played on the piano, whereas the organ-effect would be $=$ $=$ $=$ A moment's thought will show us that to make the organ-effect as similar as possible to the piano-effect we will have to make more of a gap between the notes of the organ by releasing the key sooner. By a kind of auricular illusion the ear thus gets much of the effect of a mild *sforzando* on each note. The momentary complete cessation of sound between the organ-tones compensates in a way for the *decrecendo* of the piano-tones. Of course, those three notes in the sonata are now played with a non-legato touch

on the piano. But, supposing them to be played legato on the piano, the organ would require a non-legato touch to produce the best semblance of the piano-effect in so far as dynamics is concerned.

The *sforzando* effect of the piano-tone is also noticeable in the tone of some orchestral instruments. For example, recall the effect of the brass in the *Pilgrim motif* in the latter part of the *Tannhäuser* overture. The demand upon the embouchure and wind of the trombonist is such that each tone is a *sforzando*. To approximate such an effect on the organ would require a vigorous pumping of the swell pedal as well as a non-legato touch in playing the full chords. The same is true of trumpet-figures like



The two quarter notes would have to be taken *staccato* to simulate the sharp, clean-cut trumpet effect.

Another factor in the problem of organ-touch is the massive tone of *ff* passages. The homogeneity and solidity of the tone makes it imperative that repeated notes, for example, in a fugue theme, and repeated full chords must be taken with a more or less detached effect at the keyboard.

A very troublesome difficulty that sometimes bewilders one is the slight echo or after-reverberation observable in large and in many medium-sized churches and halls. If the organist is to prevent blurring and overlapping of the tone-masses, he will have to mezzo-legato many a legato, and very likely slacken his tempo. At every point, in short, the organist must carefully calculate the effect not as it looks on his book, but as it sounds to the ear of the listener, and he must govern his touch accordingly.—William Benbow.

THE HYMN-TUNE AS AN ART-FORM.

"The origin of the hymn-tune is lost in obscurity. Some sort of chant is mentioned in the Old Testament, but of its exact nature we are ignorant. In modern times it grew probably from the inflections of the poet as he declaimed his verse; and was consolidated into a set form during the early and middle ages of the Roman Catholic church, whence comes that peculiar form of the hymn-tune termed *Gregorian*—the link that binds barbarism to civilization.

"The hymn, as an art-form, is an essentially sacred composition, and is bound by certain inartistic limitations. It is so familiarized to us by constant use that these limitations are easily overlooked; nevertheless, they are very real, and militate against the hymn's being considered a branch, or even a sub-branch, of high art. Indeed, a writer of hymn-tunes really has no claim to the title of composer. A hymn-tune bears no higher relation to the art of music than a design for wall-paper or a floor-cloth bears to the art of painting.

"In the first place, the hymn must be congregational,—that is, easy, moving by diatonic intervals or small steps. . . .

"In the second place, it is certain that a tune, however well fitted to the first stanza of a hymn, will fall to express the words through eight or ten stanzas. . . .

"Nearly every tune considered along with its words is of necessity atrociously bad unless the words are of a type almost colorless (which, indeed, not a few hymns are). But one cannot help remarking that many authors, when they write piously, think it fitting to leave literature behind them. Note such stupid or repulsive images as 'Jesus, my shepherd, husband, friend,' 'worms of earth,' 'let me to thy bosom fly,' etc.

"To young composers, a word of advice. As an exercise in four-part writing, the hymn-tune may be

used; but, as a student gets beyond dominant sevenths, it should be discarded for the study of some forms more likely to repay him for his time and trouble. The hymn-writer is always known; everything that he tries to write, from part-song to opera, is 'churchy'; and he is obviously miserable without his smooth parts, his everlasting second inversion followed by a common chord with root in the bass, and his constant closes. And so, if one wishes to write music that will not flow, let him study the hymn-tune, which is as potent for evil as the study of the fugue is for good." . . .

Pastor (to new organist):
FACILIA EX "May we sing 'Holy, Holy, DIFFICILLIMIS. Holy,' next Sunday morning?"

We have not sung it for a long time. We like to sing it every Sunday morning at the opening of service."

Organist: "We will sing it if you wish. Why haven't you been singing it of late?"

Pastor: "Why, our last organist was kind of afraid of it, I guess. It's in the key of four sharps, isn't it? He said that that was a very hard key. Is it?"

Organist: "I found it so once, but I was determined to conquer all such difficulties. In the case of this particular one, I made a constant study of that key for days, playing everything I could get hold of that was written in the key of *F#-P. J. Bulluck*.

C. H. M.—Will you kindly inform me whether organ-playing has any ill effects upon piano-touch.

ANSWERS.
Answer: If one plays the organ properly, with due regard to finger-action, position of the hand, wrist-motion, etc., there should be no ill effect on the piano-touch unless the particular organ is old fashioned, with very stiff action, when the effect would be the same as that of playing a piano with the same action.

MARSTON MUSTAFA has retired from the papal choir of the Sistine Chapel in Rome, and the retirement is more important than the simple closing of a long public career. It will probably mark the end of the Oriental singers, who have been for so long traditional with this choir. Their ear-piercing tones will long be remembered by those who have ever heard them, but the taste for these musical utterances has passed away, and undoubtedly that fine musician, Abbate Perosi, who succeeds to the direction of the choir, will not wish to prolong it.

It is the custom at the organ-recitals in many of the English churches to take up a collection. This collection sometimes is to defray the expenses of the recital, and occasionally the amount goes to the organist as an addition to his salary, which is often all too meager. At one time a Kentish organist was giving a recital, and the plate went round. A woman attired in the height of fashion dropped, with no little ceremony, a half-penny into the plate. The steward who was passing the plate picked out the copper coin, dropped it into the plate of another steward who was near, and then took out of his own pocket a shilling and put it in the plate before passing to the next person, thus reminding her of her want of liberality.

A good-sized four-manual organ is being built by the Hutchings-Votey Company for the Berkeley Temple, Boston. The instrument will contain an echo organ and a chime of bells.

A long list of oratorios and cantatas is scheduled to be performed over Sunday afternoon from October to May by Dr. Gerrit Smith's choir at the South Church, New York. The choir consists of a double quartet and a chorus of fifty voices.

"In an organ from one blast of wind to many a row of pipes the sound-board breathes."—Milton's "Paradise Lost."

ROMAN'S WORK IN MUSIC

Edited by EMILIE FRANCES BAUER.

WHAT THE CLUB HAS DONE FOR MUSIC IN AMERICA.

THE conditions which environment music in America today are more closely allied with the work and the efforts of the musical clubs than they are to any other influence that can be mentioned. The musical clubs have brought a different atmosphere into the hearing of music. No one who has been identified with clubs can question this fact, but in localities where this is not the case the club and its workings are seriously at fault; for the very first principle upon which a club is founded is that of a better understanding of what is presented. The club-paper has done a great deal to educate the members. This is not saying, however, that it is always interesting, nor, indeed, that it is conducted upon the right lines, for the possibilities of the club-paper are unlimited if handled from the right standpoint, and the fact that things are not even more advanced is proof enough that the paper is still in its infancy. To the clubs we may attribute the wider dissemination of the better grades of music. Through the country, go where we may, we will find music which is of the highest order,—whether the owners are all able to interpret correctly is another matter; the fact remains that the attempt is made, that they know what good music means, and that through some avenue they know to what sources to turn to learn what is good from that which may sound more within comprehension and their liking.

HOW THE CLUB MAY HELP MUSIC TEACHING.

But a wider and vastly more beneficial work is done in many localities where teaching is brought into a higher plane by the workings of the club. We cannot fail to see that here is the greatest work of all; and this is not confined to the teachers themselves, but it reaches easily to the mother who will permit her child to be more properly taught, if under the club influences she can be made to see things in a more intelligent light.

This is the great object to work for, because without the co-operation of the people who are not musical, but who are willing to be, there is little to be accomplished by the musical club.

RISE IN STANDARD.

The strides made in all small cities must be due to some strong influence, and no one can deny that the difference is so marked as to be noticeable to all who are connected with art. Managers are the first to notice this difference, and one of the most prominent in this country is responsible for the statement to me that what the musical clubs have done for the music in America is absolutely beyond belief of anyone not in actual contact with the conditions as they exist. It is distinguishable, in the first place, by the class of attractions that are engaged throughout the country, and further by the music which the artists are able to present. The "show-pieces" have disappeared almost entirely, and the music that is given in the large centers is also heard in cities where only five years ago it would not have been possible to have presented it at all.

The improvement is not by any means hidden from the artist, and many of them have told me that the growth of the musical intelligence throughout the country (not in the large cities, but in the smaller ones) is so pronounced and so decided as to be a matter of positive astonishment to them. Not only

from the spontaneity of applause do they draw these inferences, but by actual sympathy—that occult something which can never be defined, but which is of more value to an artist than all the spoken or demonstrated appreciation. Any publisher of music will tell you that the difference in the last five years is beyond what could be expected of a normal growth, and that the influences at work must have been most radical to bring the public taste up to such a height, to say nothing of solos, they know what study there has been of symphonies and great works which have been arranged for four or eight hands. Publishers of books on musical subjects know that some force is at work which is swifter and more effective than the mere study of music itself. Many clubs have quite adequate libraries of their own, while others, having the privilege to suggest books to their public libraries, have succeeded in having from one to two hundred books upon musical subjects added to the volumes already on hand.

OUTLOOK FOR EFFECTIVE CLUB WORK.

Not only is music heard with more intelligence, but it is talked about and thought of in a more normal manner. It has become more popular, not, indeed, that it has come down to the level of popularity, but the people have come up closer to its height. The outlook for the coming ten years, if they may be estimated from what has been accomplished within the last period of a similar length, should revolutionize conditions in America. Not only by the same advance that has been made; but the advance in club-work will be vital and effective. The clubs that are already on a high plane cannot but advance; they have understood how to reach up, and they will never rest until they know that each year finds them farther than before. They have tried one thing and have rejected others until they are in position to know just what moves will bring the desired results.

Other clubs, that have been less fortunate, will struggle along until they stumble upon some scheme of action which will bring them the advance which they were seeking, and they will take their places farther up the line. The number of people to ally themselves with club-work will grow with every year, and it cannot be doubted that each person exerts an influence which tends to widen the sphere of operation. Moreover, the clubs will have such control of the musical situation that it would seem almost Utopian to speculate upon the possibilities.

THE NEGLECTED SIDE.

MUSICAL clubs are called into requisition for many sides of the art, but there is one side which is overlooked with a determination which is quite remarkable to those who see what benefits are to be derived from union and discussion. The side in question is the pedagogic, bettering the situation, the advance would show that it was worth the while.

IMPROVEMENT OF CLUB PAPERS.

In the average musical club, as in most of the other clubs, too little time is given to the debate of a question. It seems to me that a better result would be achieved if to give the subject of discussion to the club that numerous papers might be prepared, and that they be limited to ten or fifteen minutes each. This would have several advantages over the present

mode of action. It would do away with the long, verbose conglomeration of words that mean simply nothing. It would be an expression from several instead of from one, and it would mean less encyclopedia and more originality. The encyclopedia is the death of the interest in club-papers, as there is too much dependence put into it, and no original expression whatever. So from the foregoing we may see that, in a club created for the advance of teaching, the matters for discussion should be given to the club, and sufficient time should be spent upon them to be of benefit to the members.

THE TEACHERS' CLUB.

A teachers' club should be supplementary to every musical club, as there are many features which would interest teachers which would tire other members intensely. A club for teachers could go so far as to have their pupils' recitals given for the purpose of illustrating their theories before the club. This is, of course, conceding that the work is of such a nature as to fear no scrutiny, and this is as teaching should be; the very best or it should not be at all. Questions of child-nature would come into play, and it might be decided that this become a branch of study for the teachers' club. Some fine results might be arrived at by having a speaker of authority upon the child-life present the subject properly before the club. This is quite as necessary as to understand music from every side; for, after all, it is the teacher who has to do with children who shows the best results.

The teachers' club would be invaluable to the regular music-club that brings artists to the city, because if a teacher has any influence it should be used to urge upon parents the advantages to be derived from having the pupils hear music. This side is never properly presented to the parents. They are permitted to believe that the artists come to amuse; the pupils can go to the theater if they want to, but there is no reason for spending money upon musical amusements. The club which would come into being to be a help to the cause would not lose sight of the fact that it is part of its business as a club to make the matter of concerts understood by both pupils and their parents, and no opportunity should be overlooked to create the desire to hear everything in a musical way. It will be seen readily that the scheme does not lack in opportunities to make it rarely interesting and beneficial for teachers, pupils, and the community in general.

A WOMAN whose ruling passion is not vanity is superior to any man of equal faculties.

HEALTH to him who never caused his mother to weep nor a woman to sigh.

THE fine arts do not so much affect our imagination by the objects which they immediately present as by those which they excite.

In 1702 a club called the Catch Club was instituted by the Duke of Queensbury, then Earl of March, assisted by a few other noblemen. This club was conducted with great spirit, and the performances consisted of presenting catches, glees, and canons of the old masters. The club was also productive of innumerable new compositions of a similar nature.

ANOTHER "Chamblade" Club has been organized this season in Philadelphia, Pa. It is composed of both professional and amateur musicians. The personnel of the club is: Miss Sue Dercum, Miss Harriet Duer, Mrs. L. Fox, Mrs. S. G. Gittelson, Mrs. J. A. Loebeheim, Miss Laura Strauss, Mrs. H. Pfaltzer, Miss Helen Fleisher, Miss Hortense Huntsberry, Miss Helen Pulaski, Mrs. H. B. Hirsch, Mrs. D. Weill, Miss Helen Marks, Miss Adele Zellner, Miss G. L. Koppelman, Miss Alice Grimes, Miss Marie Richards, and Miss Agnes Bundy.

It is much the same in all professions: specialists are in demand, of course, and are ever ready to fill the demand; but, after all, it is the general practitioner who works the greatest good to the greatest number.

Musical Items

THE Russian Ministry of the Interior has forbidden the reproduction of ecclesiastical music through the phonograph.

THE King of Greece intends establishing a conservatory of music at Athens on the plan of the Paris Conservatoire.

LOESCHORN, who is still living in Berlin, recently resigned his position as an instructor in the institute for church music in that city.

KLINGER, the sculptor of the much talked about Beethoven statue, has made a sketch for a Brahms monument to be erected in Vienna.

THE well-known composer of dance-pieces, Ivanovitch, died in Vienna a short time since. His best-known work was the "Danube Waves" waltzes.

A NEW YORK paper says that Daniel Frohman has made a contract with a representative of Richard Strauss for a visit to the United States.

THE Guildhall School of Music, in London, has 3000 pupils and 124 teachers. Mr. W. H. Cummings, who is now over twenty years old, is still director.

PROF. STEPHEN KREHL has been appointed to the professorship in composition made vacant in the Leipzig Conservatory by the death of Jadassohn.

FANNIE BLOOMFIELD-ZEISLER has won much success in her concerts abroad so far this season, notably in Berlin with Nikisch and the Philharmonic Orchestra.

GABRILOWITZ's first teacher was Victor Tolstoff, of St. Petersburg, who was a pupil of Leschetizky, but in interpretation and nuance a follower of Rubinstein.

An English music-trade paper notes a condition that also exists in the United States, namely, the increased demand for grand pianos, particularly the smaller styles.

MUSICIANS buried in Westminster Abbey are Henry Lawes, Christopher Gibbons, Drs. Blow, Croft, and Arnold, Purcell, Handel, Sterndale Bennett, and Clementi.

LOS ANGELES, California, will have a series of eight concerts by the local Symphony Orchestra this winter. Efforts are being made to put the orchestra on a permanent basis.

DOMENICO MUSTAFA, director of the music at the Sistine Chapel, Rome, has relinquished his position, owing to his advanced age. This marks the passing of the male sopranists of Italy.

THE management of the Prince Regent Theater at Munich are arranging for a special cycle of the Nibelung operas of Wagner to take the place of the Bayreuth cycle, which will not be held in 1903.

A DECORATOR says that a piano should never be placed across a corner. If the back of the instrument is exposed a piece of silk or other suitable drape can be used. It is generally better unloped.

In the National Museum at Copenhagen are several trombones supposed to be about 2500 years old, which, in spite of their age, are still in very good preservation. Several years ago two of them were used in a concert.

THE supervisor of music in the public schools of Meriden, Conn., is making arrangements for a school concert during the winter. Five hundred pupils will take part in the presentation of the opera "Martha."

THE Musical Times of London recently published an article on J. B. Cramer, the composer of the well-known studies. These were first published in 1804 at

the composer's expense, fifteen years before Clementi issued his "Gravitas ad Parnassum."

THE Musical Art Society, of New York City, Mr. Frank Damrosch, director, has chosen for this year's concert the revival of the vocal works of the early Italian, Flemish, and German schools, to be rendered in a chapel. The concert of December 18th includes works by Sweetinck, Ecard, Palestrina, Vittoria, and Gabrieli.

In a tomb at Abusair, in the vicinity of Memphis, the complete score of the hymn "The Persians" by Timotheus of Miletus, has been discovered. Hitherto only a few fragments have been known of this hymn which was composed in the fourth century B.C. The papyrus, then, marks the discovery of the oldest-known composition.

WHEN one knows that Gounod's "Faust" has had representations running up into the thousands it is amusing to read criticisms of the opera, written after the first performance: "Everything is loud," "the brain of the author was quite tired"; "when Gounod wishes power he only gives us noise"; "the thing will never see ten performances."

SYVONI, the violinist, while on a trip in South America, went for a sail on the water near Panama. At the solicitation of his friends he took his instrument and began to play, but was interrupted by the native boatmen, who threatened to throw him overboard, as a magician. He may almost lay claim to the distinction of being a modern Orpheus.

MARCAONI has had troubles of various kinds since he came to this country, in which orchestral musicians figured. At the first performances doubt was cast on the ability of a number of the members as players. The Musical Union brought charges against Marcagni for bringing in contract musical day-laborers. The composer made an affidavit that the musicians are all artists.

A CHICAGO paper claims that city as the music-teaching center of the United States, giving the number of persons in the city whose chief occupation is the study of music in some form as 25,000, and placing the number of recognized teachers at 2000. About \$150,000 a week is expended for musical instruction during the season. Of the number of students, about 95 per cent. are women.

A CHICAGO paper, in speaking of a reception to Theodore Thomas by the Quadrangle Club of the University of Chicago, mentions certain plans for a great music-school to be built in connection with the University. The estimated cost is \$2,000,000, the location to be near the Fine Arts Building, the accommodations to be for the proposed music school of which Mr. Thomas is to be dean, the Symphony Orchestra, and the Central Church.

THE Congressional Library at Washington is being enriched by the purchase of the principal music books in leading modern languages, the complete works of most of the composers from J. S. Bach to the present, full scores of chamber-music, piano, violin, and cello concertos, operas and oratorios, with copies of all the principal musical periodicals of the United States and Europe. With the advantage of adding a copy of every new work copyrighted in this country, as provided by the law of the United States, the Library will be magnificently equipped.

ALTHOUGH the musical library of Buckingham Palace, London, was not started until the time of George III, it contains some great treasures. It is especially rich in Handel autographs, not less than 87 large volumes, beginning with 1702 and ending with 1751. In this period Handel's writing altered but little. Mozart is represented with two volumes, dedicated in 1765 to Queen Charlotte, wife of George III. Purcell and Mendelssohn are also represented, and in addition to works by the older masters are 3000 volumes of modern music. One interesting relic is Handel's clavi-chord made by Ruckers in 1612.

NEW PUBLICATIONS

ORCHESTRAL INSTRUMENTS AND THEIR USE. By ARTHUR ELSON. L. C. Page & Co. \$1.60, net.

We are glad to be able to announce a book on this subject, since many of our readers are much interested to know about the instruments of the orchestra, how they are played, and other points that tend to create a clearer conception of what the orchestra is, and promoting a popular appreciation of orchestral music. The intelligent listener gets more out of a concert than one who knows but little, and he gives much more to the player, an appreciative attention.

Teachers who have class-meetings in which the pupils study about things outside of playing, those things that make for musical culture, will welcome this book. The pupils who may be given regular lessons, such as can be laid out from this book, will have a most fascinating subject. We recommend the work to all musical clubs, not adults only, but particularly to teachers and pupils who expect to carry on a line of study such as that started by THE ETUDE STUDY CLUB. Add a lesson about the orchestral instruments to the other work. The book is fully illustrated.

THE ORGAN AND ITS MASTERS. By HENRY C. LAUREL. L. C. Page & Co. \$1.60, net.

This work should prove useful to organists, since it presents, in a compact form, much smaller and handier than the large works hitherto offered to the profession, an account of the most celebrated organists of former days, as well as some of the more prominent organ virtuosos of the present time. Supplementary to this biographical and critical material are chapters on the development of organ-construction, organ-music, and organ-playing.

Particularly valuable and interesting to organists and others interested in this great instrument are the illustrations and descriptions of famous organs, just such material as will be needed if one wishes to prepare a lecture recital or a paper on any subject connected with the organ. A very exhaustive index makes the book an easy one to handle and to use in reference. The chapter on "American Organists" is very interesting, giving the reader a closer acquaintance with men whose names are known to the profession and the public.

SIGNORA: A CHILD OF THE OPERA-HOUSE. By GUSTAV KORBE. R. H. Russell. \$1.50.

Woven in with the thread of this story of a little girl, left as a baby in the care of one of the stagehands of the Metropolitan Opera-House, New York, is a complete and most interesting account of the staging of the great operas and how they are prepared for public performance. All the great artists whose names are familiar to opera-goers figure, under slightly changed names, in this story: Calvé, Nodica, the two de Reszkes, Plançon, Schumann-Heink, etc. The story will attract the general reader, and we can especially recommend it to all who want to know the life behind the scenes as it is found in one of the great opera-houses of the world.

HOW TO SING (MEINE GESANGSKUNST). By LILLI LEHMANN. Macmillan Company. \$1.50, net.

Some time ago we mentioned that Madame Lehmann had prepared a work on singing, giving the results of her long and successful career as an opera-singer as well as on the concert-stage. The work which is now published is thoroughly didactic, as will be observed by the titles of some of the chapters: Of the Breath, Attack, Head-Voice, Registers, Extension of Compass, Tremolo, Connection of Vowels, Volatility,

PUBLISHERS NOTES

The Leschetzky Method, as expounded by Marie Prentner, is fairly well on the way toward completion, but owing to the proofs going to Vienna, the book will not be out until about the New Year. Until that time we will hold open the offer to send a copy of the book postpaid for \$1.00.

There has lately appeared, in the German language, other works on this same system, but this only serves to show the great popularity of the Leschetzky Method abroad. The book that we are making, by Fraulein Prentner, will be published in German, Polish, French, Russian, and English, the work on the original manuscript being done entirely by us, while the other copies will be translations from our edition. We note with considerable pride that a work of such importance appeared first from an American publisher. We recommend all young teachers and progressive amateurs to procure a copy of this work, and to study it. It will doubtless leave an impression that will affect all future ideas of piano-playing.

We will continue the offer made in last issue on the new volume of piano and organ pieces entitled "Musical Pictures." We doubt if we publish a more popular collection of medium-grade pieces. These pieces are as well adapted for the organ as the piano; in selecting them we played over our entire catalogue, as we wanted to sift out twenty-five pieces that would do as well for one instrument as the other. This makes the book doubly valuable. We never forget that, first of all, a book must have musical interest; it must, then, have some technical value; and must be well constructed before it meets our approval. The pieces are condensed so as not to occupy more than two or three pages each, and there is as much music in a volume of this size as there is in many others double the size; 25 cents will purchase a volume of this music during the next month. The offer will be positively withdrawn with the New Year.

On another page will be found a list of gifts for pupils. We have selected the most suitable articles on our catalogue and those which we have for sale, all at a moderate price, and have placed them on this list together. The prices are considerably less than these articles are usually sold for, and they are all delivered to you free for the price mentioned.

This is the last month for the Special Offer on Musical Essays. The work, when we first advertised it, was intended as a Holiday book, and we have withheld the publication of it until about this time so as to make the book entirely new for the Holiday trade. The book will be out very soon and will make an especially fine Christmas present. The secondary heading of the book is Art, Culture, and Education. The book is unusually large in size, and will be printed and bound in a unique manner.

The Essays are selected from the pages of THE ETUDE for the last ten years. Anyone purchasing this volume will get the cream of THE ETUDE for the last decade. The price of the book postpaid is only 75 cents. This is an exceedingly low price for a work of this kind. It will make an excellent Christmas present for amateurs, professionals, or music-lovers. Do not forget that this is the last month in which the book will be sold for 75 cents postpaid.

RIEMANN'S ENCYCLOPEDIA is a work that should be in the library of every teacher of music. It is without doubt the most valuable single volume for a musical library that we publish. It is a whole library in itself. Every conceivable subject is treated in this one volume. It has over 800 pages of information.

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tion, and for a book of reference we know of no finer volume. Our special Holiday price is exceedingly low. We will send the work postpaid for \$2.75 during the month of December. It is especially suitable as a present from a class to a teacher. It is the one book we sell that is always satisfactory. The work presents a handsome appearance, and is bound in leather. Send in your order as soon as possible, as the mails are delayed during Christmas week.

DURING this present month we will issue a new edition of Chopin's waltzes. This edition we consider will be superior to any now on the market. It will contain a portrait and a sketch of Chopin, but the special feature of the work is that it combines all the good features of all the other editions. We had no less than four experts at work on our edition. They have examined every edition of Chopin's waltzes that has been issued, and have used the best points of them all, in regard to fingering, notation, phrasing, and annotations.

There is no doubt but that there are more Chopin's waltzes sold than any other classical work. In fact, they far exceed the sale of Beethoven's. For the month of December we will send this work postpaid for only 35 cents. No comment is necessary, as the work is too well known, and our record for presenting only the very best is also equally established.

It has been our custom to publish a Musical Calendar every year, and it has been our aim to present something new every time. We have this year a very unique one which is possibly the most popular musical gift that we have to offer to our readers. It is the portrait of a musician, about twice the size of a cabinet photograph, mounted on heavy cardboard, with an easel and calendar pad attached. We have six subjects, as follows: Mozart, Beethoven, Wagner, Chopin, Liszt, and Handel. The price of these calendars is 10 cents each, or \$1.00 a dozen, postpaid. There has always been a demand for several thousand calendars from our customers for presents to pupils. For a modest present from a teacher to her class there is nothing better than this calendar. If a dozen is sent for, we will see that a variety of pictures is sent.

The calendar that we have heretofore published will be discontinued.

We still have on hand a few copies of "One Hundred Years of Music in America," edited by W. S. B. Mathews. The demand for this book has been enormous. The few copies we have remaining will be sold at a very greatly reduced price. There are over three hundred portraits of American musicians, with biographies and other matter relating to music in America. For a gift-book we have nothing better to recommend. There are over 700 large pages in the book, and the books weighs about five pounds.

We will sell what copies we still have on hand for \$1.50 postpaid during the Holidays.

We will publish during the month of December a work by F. W. Root, entitled "Methodical Sight-Singing." This is a part of a complete course in Voice-Culture that we are now publishing by this author. Heretofore the efforts along this line of "sight-reading" have been confined principally to county singing classes or to public schools. This is the first work that will meet the wants of musical amateurs and beginners. It is such a work as can be introduced into a college or conservatory course or used as an introduction to voice-culture. The work is in so simple a form that the learner can take the beginning with the least possible confusion of thought about notation, pitch, accent, etc.

The course here laid down might be itemized under the following heads, thus: To lay a strong foundation of tonality—elementary tone relationship through the tonic chord and the major scale. To become acquainted with staffs, rests, notes, etc.—the symbols of music. To associate pitches with their representation. To train the thought through the eye. To in-

cultivate an acute sense of rhythmic accent. To become familiarly acquainted with scales, modes, and intervals in wider relationship. To become familiarly acquainted with all standard rhythmic forms and their representation. To broaden this knowledge so as to include harmonies and modulation. To sharpen the faculties of memory, concentration,—indeed, all the general mental attributes which other education aims at.

The introductory price of this work for the month of December will be 30 cents, postpaid.

Every voice-teacher and every choir-leader and everyone having anything to do with vocal music should procure a copy of this work. It is possibly the most advanced and the most modern work on sight-reading and notation that has ever been published.

In another part of the Journal will be found our fourteenth Annual Holiday Offer of Musical Gifts. On this double page will be found the cream of musical literature. The prices given in this list are greatly reduced for the month of December only, and postage is prepaid. We will deliver to your door at the price marked in second column. This is the time of the year when additions can be made to a teacher's musical library. The field is entirely covered by this list of books on music. There is something for the teacher, the student, the music-lover, and for children.

We might offer a few words about ordering. First, it is to be remembered that these prices are cash with the order; otherwise, if we are obliged to charge them on the books, postage will be additional. Send in your order as early in the month of December as possible. You are sure then of having your order completely filled in time for Christmas. Write out the order plainly on a separate sheet, mentioning the price with each book. This will simplify the filling of the order considerably. It is understood that none of these goods will be sent "On Sale" during December.

Kölling's "TEACHER AND PUPIL," which has been announced in previous issues, is a highly valuable work. It forms a splendid introduction to four-hand playing. The various pieces comprising the work, and the supplementary material, are all of great melodic and rhythmic interest, and constructed with much skill and originality. The Primo part, intended for a pupil, is throughout within a compass of five notes. In the course of the work all major and minor keys are employed; there is much variety in the rhythmic treatment. Kölling's "Teacher and Pupil" is destined to achieve a popularity even greater than that of the similar work by Löw, which it surpasses in many ways. The first volume, of 72 pages, contains 15 duets. The advance price is, for single volume, 30 cents, postpaid; if both are ordered at once, 60 cents.

THE ETUDE for December presents some studies of certain phases of modern music, such as will appeal to everyone who is interested in music, either as professional, student, or amateur. These special numbers, which we have issued from time to time, have been very popular, as is shown by the large demand for them outside the regular subscribers. The music used in these numbers is of a high order, and the pages, as will be noticed by the sketch elsewhere in these columns and by examination, present splendid examples of the best styles of the music of to-day, instrumental and vocal. The supplement gives, in a compact form, the portraits of 270 of the greatest figures in the history of music, covering a period of five centuries.

THE ETUDE for January, 1903, will have special value upon the educational side of musical work, which is to be the keynote of the volume for the entire year. Among the writers who will contribute to this number are W. J. Henderson, Emil Liebling, W. S. B. Mathews, Albino Gorno, D. A. Clippinger, and Victor Garwood. A fine picture supplement, suitable for framing and use as a studio decoration, will be given with the January issue. Elsewhere in these notes will be found our special inducements for renewals and new subscriptions. A musician who sees

the December number will surely be greatly interested in THE ETUDE. This is a good time to make an effort to secure subscriptions.

MR. PERRY'S new book "Descriptive Analyses of Pianoforte Works," in meeting with the warmest approval of those who ordered copies in advance of publication. The fifty pieces analyzed, not from the standpoint of form, but from the esthetic side, are among the standard recital and concert selections. The story of each piece, its meaning, its origin, and history, with some suggestions as to the production of certain effects, is given, often with poetical references that greatly illumine the work from the higher artistic standpoint. This offers the most valuable material ever gathered for use in lecture recitals and talks about music. Musical clubs cannot occupy their time more profitably than by taking this work and making a thorough study of the pieces described and analyzed. This work is included in our list of Holiday gifts (see double-page list).

THE ETUDE STUDY CLUB material has not been placed with the articles intended for class-study, but will be found among the single columns in the latter part of this issue. The special material printed in this number is of the greatest value, and we hope that every reader of THE ETUDE will carefully read both articles and comments, with questions prepared by Mr. Russell. Everyone, particularly students who in a few years may be engaged in active musical work as professionals or supporters of musical interests, should have a clear idea of music as a factor in our modern social and business life. In January we expect to send out to leaders of clubs the special study material for use in the class meetings. Beginning with January we shall have some lessons on the history of the piano and pianoforte, with biographical matter pertaining to the subject. Other topics connected with the history and theory of music will be announced when ready. All teachers who have formed clubs or who will do so should send us their names and addresses so that the study material can be mailed to them about the same time as the January issue. THE ETUDE will contain the articles, but are well supplemented by material, comments, questions, etc., prepared by Mr. Russell. Every pupil who enters these study clubs should be a subscriber to THE ETUDE, so that the lessons can be studied and prepared at home. It will pay teachers to give time to the organization and carrying on of these clubs, since the pupils will be greatly benefited. Write to us for special inducements to get up clubs of five, ten, and more pupils.

We have just published a set of little pieces, entitled "Joy in Baby-land" that will suit the kindergarten teacher or anyone who plays with little children. There are six pieces in the set with the following titles: "Mr. Fly," "Sing a Song for Baby," "Learning to Walk," "Baby's Birthday," "Oh! Such a Baby!", "Lullaby." A characteristic picture is printed on the page with the music, showing the story of the text which accompanies each piece, so that it may be sung as well as played. The melodies are such as will be attractive to the little ones and easily learned. For the Christmas trade we will make a special price of 15 cents, postage paid. The regular price will be 60 cents, subject to the usual sheet-music discount.

The music in this number of THE ETUDE will be found to be of special interest and of varied attractiveness, suited to the demands of performers of all grades. The "Mazurka in D-flat," by Leschetzky, is a splendid recital number by one of the greatest of pianoforte pedagogues. Sudd's "A Footlight Favorite" is a spirited and characteristic dance in schottische tempo, of much originality. The "Festival Procession," march by Rathbun, is a dashing four-hand number of popular character, suited to the season, and full of verve and rhythmic swing. Wachs' "May Party" polka is a companion piece to the little waltz of the same name, previously published; it is a very

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easy teaching piece of much value. The *solo* number is the "Valse Memento," by Ringuet, a brilliant composition, valuable on account of its melodic, rhythmic, and technical interest, either as a teaching or recital piece. Macdowell's "A Memory" is a modern romantic composition of great beauty and originality, drawing its poetic inspiration from some verses by Heine, which are printed at the head of the piece, serving as a guide to its proper interpretation. The "Rhapsodie Miniature," by Beaumont, is an intermediate-grade piece of but moderate difficulty, very melodious and full of character, useful as a study in interpretation, and sure to please. The "Intermezzo," by von Wilh., is a "modern classic," a fine example of the style of this sterling composer. The songs in this number are particularly good. Perley Dunn Aldrich's "Serenade" is *par excellence* a singer's song, a good recital number, and one that teachers will be glad to use. The "Arab's Prayer," by Gottschalk, is a vigorous, well-constructed song, melodious and singable, rising to a fine climax.

TWO years ago we added to our Premium List a music cabinet and a ladies' desk. They have proven two of our most popular premiums, and have given the greatest satisfaction, in every case, of any premiums we have ever used.

We have selected the same articles in a little better quality. We can offer a music cabinet, hand carved, polished swell front, in mahogany finish (which no one can tell from solid mahogany), 30 inches high, 20 inches wide. We offer this for 14 subscriptions at \$1.50. It sells for \$13.50.

The ladies' desk can be had in mahogany finish or golden oak. It has a serpentine drawer, is 41 inches high, 25 inches wide, and 16 inches deep. This desk sells for \$16.00, and we give it for 15 subscriptions at full price.

We will send sample copies to assist you, and should be very much pleased to send a circular showing a picture of both these articles.

RENEWAL OFFER FOR DECEMBER.—To any of our subscribers who desire to renew their subscriptions during this month (it does not matter whether or not the subscription expires with the December issue), we will make the following special offers:

The renewal and a metronome, without bell, delivered free, for \$3.20.

The renewal and "Descriptive Analyses of Piano Works," by Perry, for \$2.10.

The renewal and "Choir and Chorus Conducting," by Wodell, for \$2.00.

The renewal and "First Recital Pieces," for \$1.80. These books will be found explained and advertised in other columns of this issue, or in our "Descriptive Catalogue of Music Works," which we should be pleased to send on application.

We would draw your attention to the list of books of musical literature, and collections, which we have advertised on another page under the head of "Gifts for Lovers of Music." These are articles which are particularly suitable as gifts for teachers. A few of these books would make a most acceptable gift from a class to their teacher. They are also quite suitable for any lover of music or advanced students. The prices are very low, and include transportation.

This is the subscription time of the year, the time when the greatest number of subscribers begin and renew.

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Our full Premium List will be found on another page. Directions are given at the head as the best manner of soliciting subscriptions to THE ETUDE. The subscription list of THE ETUDE, which has grown to be the largest of any musical paper ever issued, has been made possible almost entirely through the appreciation of the paper by its subscribers, and the consequent recommendation from one person to another. We make no profit on our premiums. We offer them at the exact lowest net cost to us. We do this as a slight return for that appreciation.

There are some later books on our catalogue which are not included on that full page. We herewith add as follows:

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(Continued from page 463.)
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A SHORT HISTORY OF MUSIC. By ALFREDO UFFENWEITZER. Translated by S. C. VEVY. Dodd, Mead & Co. \$1.20, net.

This book of 340 pages contains a very full account of the development of music in spite of being called a "Short History." The work can be used for classes as well as a reference-book, although we think it better adapted for the latter purpose. Each chapter contains a bibliography of the subjects discussed, referring to works in the English, German, French, and Italian languages. The work is brought down to the present day, and includes references to contemporary composers.

RICHARD WAGNER. By H. S. CHAMBERLAIN. J. B. Lippincott Company. \$3.00, net.

In his preface the author well describes the work. "Not a biography in the narrower sense of the word, but a picture; not a chronological enumeration of all the events in his life in proper order, but rather a sketch of the entire thought and work of the great man." The study of the work is facilitated by the division into sections: Richard Wagner's Life, Richard Wagner's Writings and His Teaching, Richard Wagner's Art-Works, Bayreuth. The book contains 402 large quarto pages, superbly illustrated with portraits of Wagner, facsimiles of his scores, scenes from the operas, etc. Taken as a whole, it gives in one volume the very best material for a thorough study of Richard Wagner and his works. Musicians and music-lovers should put the work in their libraries, or make an effort to have it placed on the shelves of their local public libraries.

DELIGHT THE SOUL OF ART. By ARTHUR JENOME EDDY. J. B. Lippincott Company. \$1.50, net.

The aim of this book, which consists of five lectures, delivered to students and lovers of art, is to constitute a treatise in which that which is art is clearly and logically distinguished from that which is not art in every human endeavor. Delight is the keynote of the book, and the attitude of the worker toward his task is the touchstone of artistic value. Each proposition is supported with illustrations drawn from both the arts and the crafts. In these days, when much is written about comparative aesthetics, a work that presents a definite principle underlying all work is particularly valuable. We commend it to those of our readers who are, as all musicians should be, interested in the study of the fundamental principles of art. In closing, we add that the book is fascinating in style, and affords most delightful reading.

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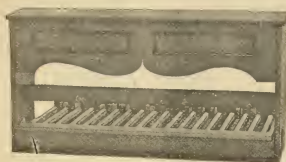
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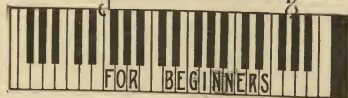
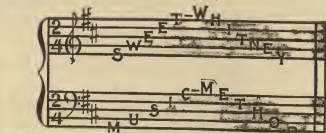
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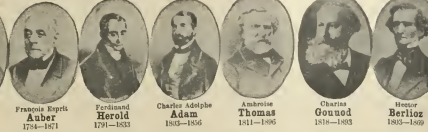
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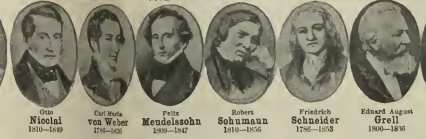
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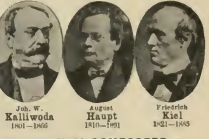
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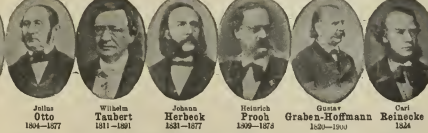
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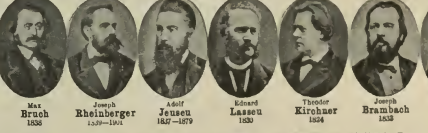
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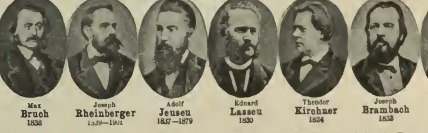
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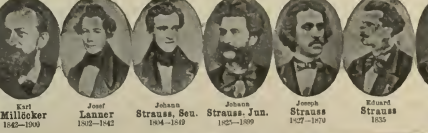
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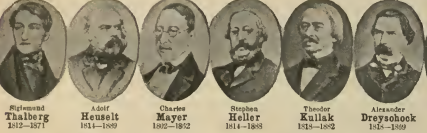
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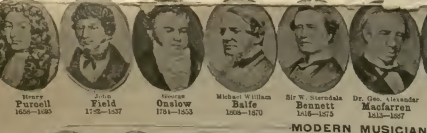
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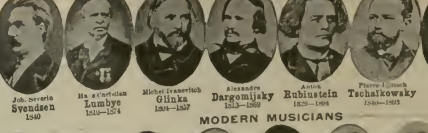
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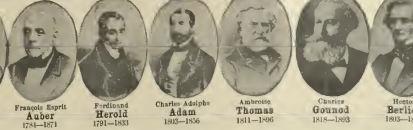
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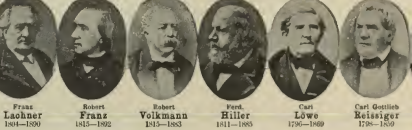
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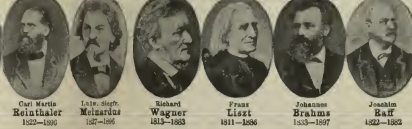
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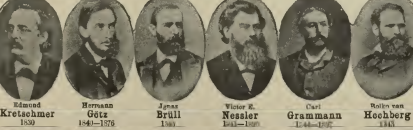
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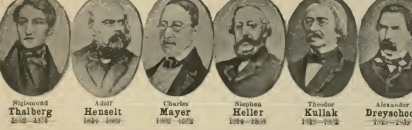
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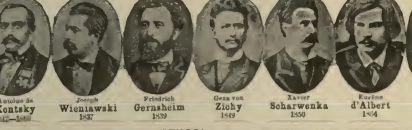
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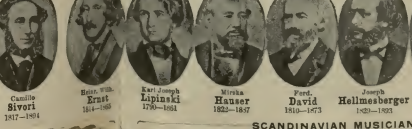
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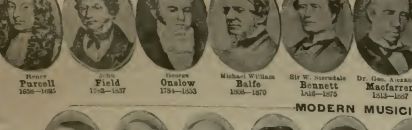
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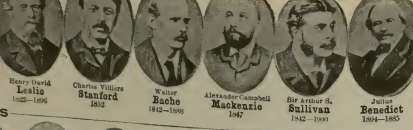
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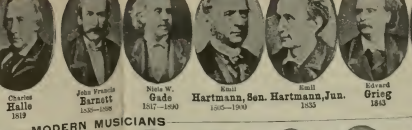
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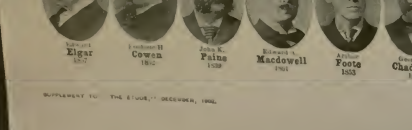
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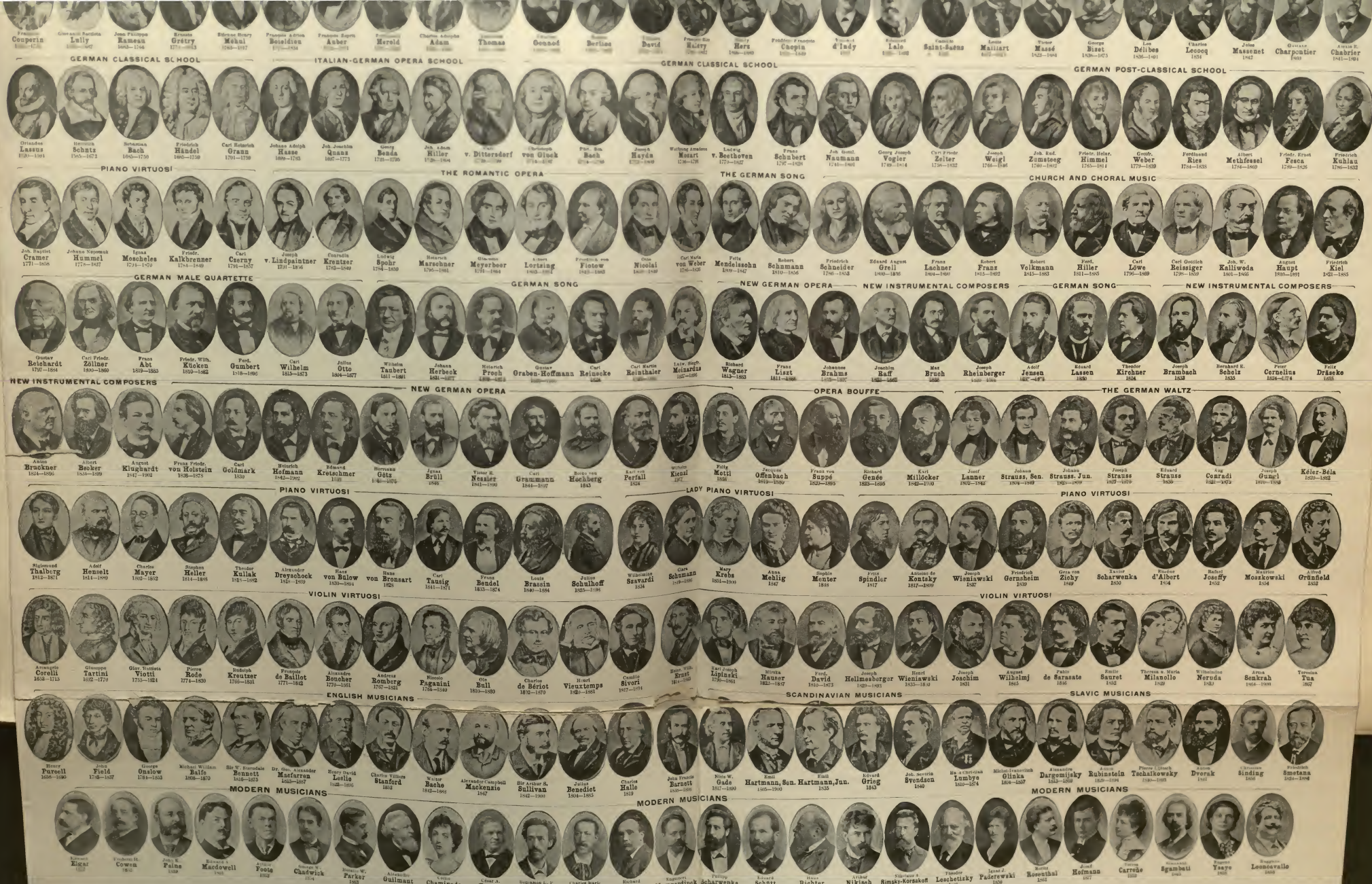


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THE REALM OF TONE.

Published by THEODORE PRESSER, Philadelphia.

Mazurka de Concert in D Flat.

Edited by Preston Ware Orem.

Allegretto. M.M. ♩ = 126.

TH. LESCHETIZKY, Op. 2, No. 2.

The musical score is written for piano and consists of six systems. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegretto' with a metronome indication of 126 beats per minute. The score includes various dynamics and articulations: *f*, *cresc.*, *ff rit.*, *sf*, *f con bravura*, *p*, and *con brio*. There are also slurs, accents, and fingerings throughout. The piece ends with a double bar line and a small 'a)' marking at the bottom.

Musical score for the left page of a piano piece. The score consists of eight systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Performance instructions include *con tenerezza* (with tenderness), *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), *rit.* (ritardando), *a tempo*, and *Fine.* The score ends with a double bar line and the word *Fine.*

Musical score for the right page of a piano piece. The score consists of eight systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *rit.* (ritardando), and *D.G.* (Da Capo). Performance instructions include *con brio* (with spirit) and *ff con brio* (fortissimo with spirit). The score ends with a double bar line and the word *D.G.*

A FOOTLIGHT FAVORITE.

BALLETO.

W. F. SUDDS, Op. 285.

The first four tones of the melody (reckoning from (A)) and their subsequent recurrences, as well as the three lower tones of the harp-like arpeggio, are to be played with the left hand. By the aid of the Dampers Pedal (indispensable in this case), the three tones re-

ferred to, produce a two-measure pedal-point bass. Dainty, clearly marked punctuation should characterize the performance. The effect to be aimed at is a suggestion of graceful posing and dancing.

Moderato con gusto. M.M. ♩ : 126-138

The first system of the musical score for 'A Footlight Favorite'. It consists of five staves. The first staff is the treble clef melody. The second staff is the bass clef accompaniment, featuring a harp-like arpeggio. The third staff is a continuation of the melody. The fourth staff is a continuation of the accompaniment. The fifth staff is a continuation of the melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

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The second system of the musical score for 'A Footlight Favorite'. It consists of five staves. The first staff is the treble clef melody. The second staff is the bass clef accompaniment. The third staff is a continuation of the melody. The fourth staff is a continuation of the accompaniment. The fifth staff is a continuation of the melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'. The system concludes with a 'Fine.' marking.

3889. 5

* From here go to § and play to *Fine*; then go to page 6.

6

mf

f

7

pp

mp

1. 2.

D. C. al Fine.

Nº 4076 Festival Procession March.

Tempo di Marcia. M.M. ♩ = 126. SECONDO

F.G. RATHBUN.

TRIO

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Nº 4076 Festival Procession March.

Tempo di Marcia. M.M. ♩ = 126. PRIMO

F.G. RATHBUN.

TRIO

Musical score for the Second part of a piece, spanning 10 staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *mf*, *ff*, *p*, and *con fuoco*. The piece concludes with a *D.C.* (Da Capo) instruction.

Musical score for the First part of a piece, spanning 10 staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *mf*, *ff*, *p*, and *con fuoco*. The piece concludes with a *D.C.* (Da Capo) instruction.

MAY PARTY.

POLKA.

PAUL WACHS.

Tempo di Polka. M.M. ♩ = 116.

VALSE MEMENTO.

LEON RINGUET, Op. 18.

Allegro brillante. M.M. = 69

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first measure of the melody is marked with a forte (ff) dynamic. The second system continues the melody and accompaniment, with a mezzo-forte (mf) dynamic marking. The third system concludes the piece with a 'Fine.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Piu mosso. M.M. $\text{♩} = 72$

4 tu mosso. And.

5 3 5 3 4 2 1 2

2 1 2 1 2

4 2 5 1

5 3 5 3 4 2 1 2

4 2 5 3 2 1 2

6 8 1

2 1 8 1

2 1 2 3

4 1 2 1 3

5 1

5 3 5 3 4 2 1 2

5 2 6 3 2 1 2

3 1 2 3

4 1 2 3

5 4 3 2 1 2

poco rit.

Animato.

15

Animato.

15

mf a tempo

mf

ff

mf

ff

mf

The musical score is for a piece in G major, 2/4 time, marked 'Animato.' It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano introduction marked 'mf a tempo'. The second system features a forte ('ff') section. The third system returns to a mezzo-forte ('mf') section. The fourth system features another forte ('ff') section. The fifth system returns to a mezzo-forte ('mf') section. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of piano score for 'A Memory'. It features a treble and bass staff with a key signature of one sharp (F#). The music is in 3/4 time. The first staff has a melody with many beamed sixteenth notes and includes fingerings (1-2-3-1, 2-1-2-3-4-3, 1-2-1-3-2-1, 2-1-3-1-2, 3-1-2-3-4-1). The second staff provides harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *f*.

Second system of piano score. It continues the melody and accompaniment. The first staff has a repeat sign with two endings. The second staff has dynamics *p* and *f*.

Piu mosso.

Third system of piano score, marked *Piu mosso*. The first staff has a melody with eighth and sixteenth notes. The second staff has a steady accompaniment. Dynamics include *f*.

Fourth system of piano score. The first staff continues the melody. The second staff has a consistent accompaniment. Dynamics include *f*.

Fifth system of piano score. The first staff has a melody. The second staff has an accompaniment. Dynamics include *poco rit.* and *D. C.*

A MEMORY.

My child, we once were children,
Two children, happy and small;
We crept into the hen-house,
And under the straw did crawl.

Our neighbor's old gray tabby
Came oft to see us there;
We made her bows and curtsies,
And paid her compliments fair.

The childish play is over,
There's naught but change, forsooth;
E'en gold, the world, the seasons,
Religion and love and truth.

Mein Kind, wir waren Kinder,
Zwei Kinder, klein und froh;
Wir krochen in's Hühnerhäuschen
Versteckten uns unter das Stroh.

Des Nachbarn alte Katze
Kam öfters zum Besuch;
Wir machten ihr Bückling und Knixe
Und Komplimente genug.

Vorbei sind die Kinderspiele,
Und alles rollt vorbei,
Das Geld und die Welt und die Zeiten,
Und Glauben und Lieb' und Tren'.
Heine.

E. A. MAC DOWELL, Op. 31, No. 3.

Allegretto giocoso. M.M. ♩ = 126.

First system of piano score for 'Allegretto giocoso'. It features a treble and bass staff with a key signature of one flat (Bb). The music is in 3/4 time. The first staff has a melody with eighth and sixteenth notes. The second staff has a steady accompaniment. Dynamics include *p* and *f*.

Second system of piano score. It continues the melody and accompaniment. The first staff has a melody with eighth and sixteenth notes. The second staff has a steady accompaniment. Dynamics include *p* and *f*.

Third system of piano score. It continues the melody and accompaniment. The first staff has a melody with eighth and sixteenth notes. The second staff has a steady accompaniment. Dynamics include *p* and *f*.

Fourth system of piano score. It continues the melody and accompaniment. The first staff has a melody with eighth and sixteenth notes. The second staff has a steady accompaniment. Dynamics include *poco rall.*

ten.
pp
a tempo

pp *dim. e*

rit. *pp* *dolciss.*

p

p

f

siargando
p

p

legg. *poco rall.* *pp*
a tempo

poco piu lento
dolciss.

rall. *pp* *perendosi*
una corda

RHAPSODIE MINIATURE.

RONDE TZIGANE.

This piece is a miniature Hungarian Rhapsody; it should be rendered with the same breadth of style and piquancy of movement.

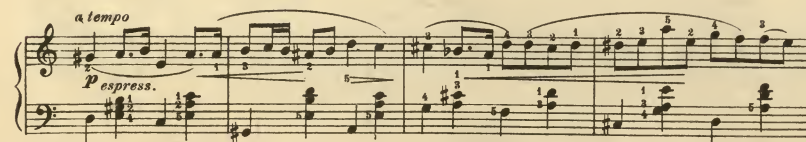
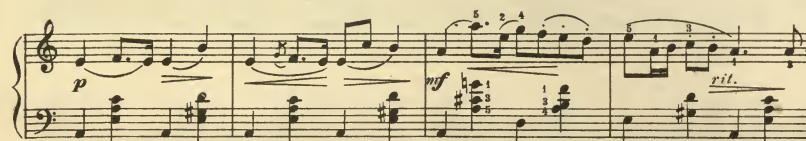
E.B.Perry thus writes: "The 'lassan', a slow,

mournful, lugubrious song, expressing the uttermost depths of depression; the 'frischka', a bright, playful, capricious dance movement, full of grace, humor, and witching coquetry."

LASSAN.

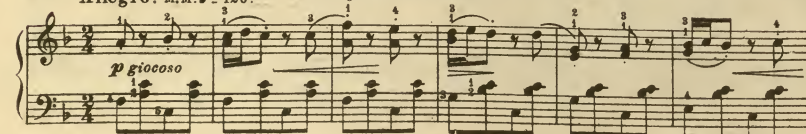
P. BEAUMONT.

Lento. M.M. ♩ = 69.

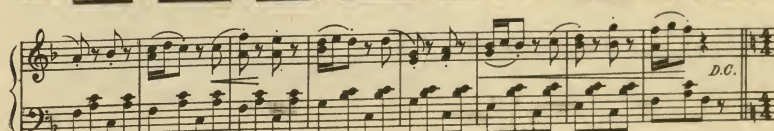
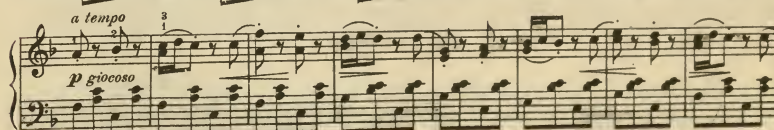
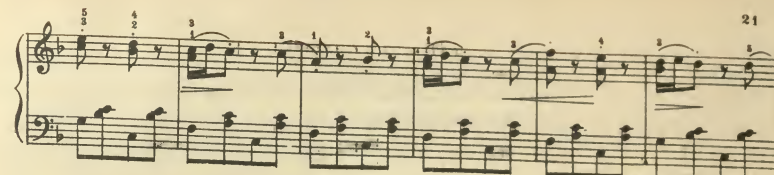


FRISCHKA.

Allegro. M.M. ♩ = 126.



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a) The melody must be well brought out, and the trilling effect subordinated.

INTERMEZZO. (SNOWFLAKES.)

N. von WILM, Op. 8, No. 5.

Allegretto, M.M. ♩ = 104.

The first system of the musical score consists of five staves. The first staff is the treble clef, and the second is the bass clef. The key signature is one sharp (F#). The time signature is 2/4. The first staff contains a melody with various fingerings (1, 2, 3, 4, 5) and dynamics (p, f). The second staff contains a bass line with similar fingerings and dynamics (p, fp). The third staff continues the melody with dynamics (f, dim.). The fourth staff continues the bass line with dynamics (p). The fifth staff concludes the system with dynamics (cresc., f, dim.).

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The second system of the musical score consists of five staves. The first staff is the treble clef, and the second is the bass clef. The key signature is one sharp (F#). The time signature is 2/4. The first staff contains a melody with dynamics (p, pp). The second staff contains a bass line with dynamics (p). The third staff continues the melody with dynamics (fp, f, dim., p). The fourth staff continues the bass line with dynamics (cresc., ff, rit.). The fifth staff concludes the system with dynamics (fp a tempo, dim., pp, ff).

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SERENADE.

PERLEY DUNN ALDRICH.

2. Were I a bird, the lightest
1. Were I a star, a ray of

note of all my sad re - frain, Would pour such sor - row from my throat, You'd clasp your
light From me would kiss your face; Your breast would tremble with de - light Be - neath its
heart in pain, But I can on - ly lin - ger here, in
film - y lace. I'd soft - ly kiss your dream - ing ear, And
starlight and in dew, And hope, my love, your dream - ing ear Will dream this
whis - per that I'm true. But no! I can - not lin - ger here And sing my

song of you. *porta. pp*
love to you— Sing - ing to you, Sing - ing to you,
pp
pp
Here in the moon - light, the stars and the dew— Sing - ing to you,
Sing - ing to you, My — love, I am sing - ing to you. *D.S.*
D.S.
2. *pp*
sing - ing to you, to you, to — you —

The Arab's Prayer.

FRANK GAYLORD.

Andante maestoso.

LOUIS F. GOTTSCHALK.

Con moto.

Free on the des - ert

waste I roam, Free from the tram-mels of all care, My steed's broad back I

call my home, All con - flicts does he share. Fear is un-known with-

in my breast, The clash of steel is mu - sic sweet, On bleaching sands I

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find my rest, I love the si - moon's heat, My

life is wild, yet I can feel midst tur - moil or a -

larms A pas - sion ris - ing in ap - peal, To

ha - lo wo - man's charms. For, dis - tant in my

3961 2

des - ert tent, One waits by day and night. My

fer - vent pray'rs to Heav'n are sent, That we a - gain u -

nite, My fer - vent pray'rs to Heav'n are sent, That

we a - gain u - nite.